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INSTITUTION

2324



No. 133
Gallipot with decorated panels
Sung Dynasty

CHINESE POTTERY OF THE HAN, T'ANG AND SUNG DYNASTIES

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CHINESE POTTERY OF
THE HAN, TANG AND SUNG
DYNASTIES

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FOREWORD

THIS collection represents the fruit of seventeen years' intensive collecting in the far East. When Mr. H. A. E. Jaehne, of Tokyo, Japan, first began to collect, few Westerners realized the beauty and bigness of the early Chinese wares. With great discernment, foresight, and appreciation, Mr. Jaehne sought out and obtained many fine specimens. The group grew very slowly, for the Chinese were loath to part with their treasures, well knowing their artistic and intrinsic value. These pieces he put aside for himself, being unwilling to part with them until he had made the comprehensive collection here described. This consists of many unique specimens, rare shapes and designs, the colour of the pieces and their forms well illustrating the types one usually reads of in books only. They represent examples of the best work of the Chinese potters from the Han to the Ming Dynasty, covering a period of about thirteen hundred years. There is naturally a limited number of these choice examples that have survived the vicissitudes of time, and this number is yearly decreasing; but the demand for them increases at such a rate that seldom can more than a very few pieces be assembled and exhibited at one time.

In order to make this exhibition as representative as possible of the early wares, we have augmented the Jaehne Collection with rare examples recently acquired from the Adolphe Grosjean Collection.

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IF we try to trace the beginnings of pottery in China, we are taken far back into that misty, semi-mythical period, some twenty-five hundred years before Christ, to the reigns of Huang-ti and of Shun, who are the accredited founders of the ceramic arts. These early wares must have been rather crude and technically defective, for it was not until the Chou Dynasty (B.C. 1122–256) that the processes of fashioning on the wheel and moulding were described. In this period the utensils of earthenware (*pi-ki*) were mostly of the nature of funeral urns, libation jars, and cooking vessels—either sacrificial or utilitarian.

After the fall of the Chou Dynasty (B.C. 256) the country was divided into feudal states which in time were conquered and bound into one vast empire by the Ch'in tyrant, who styled himself Shih Huang-ti, or First Emperor. In this short dynasty (B.C. 220–206), only paralleled in history by the meteoric career of Napoleon, many great things were accomplished. The empire was consolidated by building roads, by erecting the Great Wall for protection against the Tartar hordes of the North, by forming provincial governments, and by crystallizing the national system of chirography into a definite science. The Chinese were disarmed, and the title and style of emperors were affected by the Ch'in. It is said that this tyrant caused all books dealing with the past to be destroyed so that he might start with a clean record, untrammelled by the teachings of the sages. The destruction, however, was due perhaps as much to the civil wars, which never ceased during this dynasty, as to the systematic persecution of literature, the latter being directed more against free political thought than against learning. Schools were established under governmental supervision, but a strict censorship, known as the "Fire of Ch'in," was instituted. Under such conditions

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of unrest, we do not expect to see an advance in ceramics; and it is not until the next dynasty, that of Han, that the potter takes a decided step forward.

With the advent of the Han Dynasty (B.C. 206 to A.D. 220) a period of great energy and expansion commences. We hear of expeditions to Turkestan, Fergana, Bactria, Sogdiana, and Parthia. These expeditions were at times of a military nature, at others of a philosophical and romantic character due to the interest which the Taoist stories of the West had awakened. It was through such enterprises that the Chinese were brought in contact with the civilizations of Mesopotamia, Greece, and Rome, whose influence upon the arts and industries of Han created a new school. The archaic Chou motives, the meaning and origin of which had become vague, were now for the most part supplanted by the more fertile ideas which came pouring in from the West. Most prominent among these was the naturalistic treatment of animals that played such a leading rôle in the older forms of Babylonian, Assyrian, and Persian art. These animals were not merely used in decorations on utensils and weapons, but in famous hunting scenes, in which were darting horses and chariots, charging lions, and wounded animals. Besides these there were also curious winged creatures, bulls and lions, of a symbolic nature, sometimes massively treated, at others finely modelled as capitals of columns; the sacred Babylonian tree—in later Persian design called the "Tree of Life"—with its strange branching and intertwisting forms of foliage, its firm line tracery of stems, and its feathery plumage of leaves; the formal use of continued flower and rosette patterns; the glazes on Mesopotamian pottery—both on tiles and vases; the bronze mirrors and many other new things, must have made a profound impression on the minds of these travellers.

In this period the Chinese found out how to make glaze for their pottery—a knowledge which, so far as we know, they did not possess prior to this time. With the introduction of new forms of ornament and design, and the art of glazing, a new field opened up to the potter, and artists for apparently the first time realized the possibilities that lay before them. A lead glaze was employed, varying in colour from green to brownish yellow, deep brown and occasionally

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mottled brown. Ornament was either moulded, stamped, or applied. Unlike the chalky biscuits of Mesopotamia, the Han pottery was hard and more bricklike.

Among the new shapes is the so-called "Hill Jar." This consists of a low cylindrical body, usually supported by three short legs fashioned in the shape of bears—the emblem of strength and a favourite device of the Sons of Han. The cover is conical and consists of a three-peaked hill at whose base are four high, crested, wavelike motives, between and sometimes below which are all sorts of animals. Possibly the subject represents the sea-girt isles of the Taoist Immortals; for during this dynasty Taoism held a very prominent place in the minds of the Chinese. The most frequent treatment of the body of the jar is a wide band on which, in relief, are depicted many sorts of wild animals between hills or waves; sometimes the decoration consists simply of a narrow band at top and bottom, between which and opposite to each other are two monster masks holding rings; again, hunting scenes are portrayed in which men on galloping horses shoot at fleeing animals with bows and arrows. These forms of decoration enclosed in bands were also applied to the equators of finely moulded tall vases, with small base, full-flaring centre, and long neck expanding above into a wider lip. Bronze forms with handles of monster masks holding rings, lamps of original and graceful form, and grain jars of fairly tall cylindrical shape with covers like roofs, were then for the first time used.

Besides vases and utensils there was a whole menagerie of miniature animals, human beings, houses, etc., executed in pottery and often covered with the same green glaze. Owing to decomposition consequent upon long and undisturbed burial, the glaze has frequently become iridescent and shimmery like gold or silver. These objects were probably buried with the dead for the purpose of providing the spirit with the means of pursuing the habits of its lifetime. In the seventh century B.C. the Scythian and Turkish custom of burying alive the wives, personal attendants, animals, and private property of a deceased nobleman was introduced into China; and this later practice of burying clay figurines, etc., was only a humane version of that once terrible custom.

A permanent caravan trade between China and the Roman Empire

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was established in the second century B.C.; its route, crossing vast deserts and immense mountain ranges, occupied two years in circuit. From Bactria came the knowledge of grape culture; from Parthia, the famous Nicæan horses and the pomegranate; glass, enamels, steel, elephants, etc., were sent in exchange for the enormous masses of silks, used by the Romans for clothing, which came from the far distant looms of China.

Of great importance among the Western arts learned at this period was that of depicting scenes on walls. As a result of this we have two wonderful series, carved in the stones of the caves of Shantung, illustrating the whole round of Chinese history and tradition as known to Han scholars. These carvings are dated and portray the oldest elaborate representations of human beings that exist in China to-day. One set dates from the first century B.C., the other from the second century A.D., so that together they cover nearly the whole of the Han Dynasty; and if studied in close relation to the fine mass of Taoist and social poetry, will give us a clear conception of the mentality of that period.

In 67 A.D. Buddhism was introduced into China, bringing Indian civilization and culture in its train. Not, however, until the third or fourth century did the new religion begin to exercise appreciable influence upon Chinese thought and art. Bronze sculpture and the industrial arts connected with temple architecture and ritual were at first the only exponents of this new movement. Through Alexander's conquests Greek art had come in contact with Buddhist art, leaving its imprint upon it and being in turn passed on to China, where its influence is reflected in ceramic shapes and ornaments, especially of the T'ang Dynasty, 618-906 A.D.

The disintegration of the Roman Empire was already under way when the Han Dynasty collapsed. Through civil war, China was broken up once more into a group of feudal states; and the Tartars, coming in over the Great Wall, gradually snatched province after province from the North, forcing the Chinese southward to seek safety on the banks of the Yangtse. The unity of Han art was broken. Owing to the weakened state of both empires, the caravan trade became so fraught with peril and uncertainty that commerce between the West and the East

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was practically abandoned. With the source of their inspiration cut off, Western designs lost their hold upon the Chinese, and before long fell into disuse.

This period, however, is one of great interest in the ceramic world, for a kind of incipient porcelain was now for the first time made. A ware of great hardness, of a greyish body, resonant, and having a felspathic glaze, has been found with relics of late Han workmanship. The vessels are of Han form and fashioned after bronze types. Records of the Wei Dynasty (A.D. 220–264) state that vases of this period were made in Si-nan Fu especially for the court. This, if true, would represent the earliest allusion to pottery deemed worthy of being sent to the palace; and it is quite possible that pottery of this class would be admitted to court.

In the first quarter of the fifth century A.D., the Chinese states were divided into the North and South Dynasties, the former being taken over by the Tartar conquerors, the latter governed by emperors of pure Chinese race, having their capital on the Yangtse River near the present Nanking. The change from the more arid and uninteresting plains of the more ancient North to the picturesque and luxuriant South, with its beautiful lakes and magnificent mountains, romantic gorges and dense primeval forests, acted as a stimulus to the mind of the Chinese and opened wide their soul to the beauty of nature. This was the country of Laotse, the Individualist and founder of Taoism, and of the first great elegiac poet. The somewhat worn imagination of the Chinese was here refreshed and replenished with new power. The south of India, either through Burma or along the opening lines of coast trade, now became easily accessible, and the revived Persian dynasty, the Sassanian, had some slight intercourse with the Chinese by sea. Buddhism here found a natural ally in mystical and poetical Taoism—the born foe of Confucian Socialism—and the two quickly joined forces. The translation of Sanscrit and Pali texts was now accomplished for the most part, and the enormously rich literary treasures of the Indian mind became accessible to the imaginative Chinese.

We now come upon three inventions which are of untold importance in Oriental art: the substitution of a fine-grained paper—in place of

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bamboo and clumsy papyrus—and of a flexible silk, as new forms of writing material; the manufacture of a rich dark ink from lamp-black mixed with glue; and an improved form of hair pencil which started with a firm thick base and thinned at the top into a fine point, giving great elasticity and variety of line. Chinese characters soon became transformed into a pure caligraphic art, the flexibility of perfect brush stroke uniting with decorative proportioning. It did not take artists long to realize the opportunity these new implements had created; and the celebrated Ku K'ai-Chih (fifth century A.D.), with his marvellous flow of line, stands out as one of the great artists of all times.

It was probably in the short-lived Ch'i Dynasty (479–502 A.D.) that Buddhist painting was evolved through the desire to substitute tinted drawings of altarpieces for the statuesque originals. The figures were drawn with a fine outline and then filled in with colours. Landscape painting was better understood and its theory gradually developed.

During the Liang Dynasty (502–557 A.D.), Daruma, the twenty-eighth Buddhist patriarch, came to western China from India and resided at court in a cave temple secluded among the mountains. Amid these picturesque scenes he evolved the thought and discipline of a new Buddhist sect, the Zen, which became such a potent force in the literature and art of Sung. Poetry, landscape and Buddhist painting developed enormously during this period, but almost none of the latter remains to-day.

The sculpture of the North shows the rhythmic curvature and attenuated forms which bespeak Baktrian or Grecian and Persian influence. These characteristics are present even in the earliest and ruder Chinese Himalayan bronzes. Later forms became enriched by Buddhist art, and greater refinement of proportion accompanied the influx of this new influence.

In the South the statues were mostly of a square, heavy, and severe type, with hard, sharp features and projecting angular nose, the draperies opening in little shell-shaped folds. This is a more primitive art than that of the North, and shows no trace of Greco-Baktrian grace and very little of Indian suavity.

Under the Sui Dynasty (581–617 A.D.) China was welded together and

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achieved a national unity such as she had not experienced for nearly four hundred years. The Northern and Southern schools of art, and the social tendencies to which they belonged, joined hands and formed a union that embraced their many rich diverging proclivities. The religion, art, and literature of the whole past were thus brought to a focus; and with the comprehensive knowledge that this gave, new conceptions of a freer form were attempted that passed beyond anything that had yet been attained and which, at the same time, made use of all that had gone before. This short period acted as a prelude to the glory of T'ang, which was thus made possible by consolidating the states into a solid empire. In 592 A.D. printing from wooden blocks was first invented, but this new method did not come into extensive use until after the middle of the tenth century, when the great Sung Dynasty started its vast publications.

Under the T'ang Dynasty (618-906 A.D.) the Chinese Empire reached the zenith of its power. Magadha, the capital of Central India, was taken by a Chinese general in 648 A.D. Chinese junks visited the Persian Gulf, and the northern boundaries of the empire were extended into Turkestan. Here the expeditions of Sir Aurel Stein and Professor Grünwedel found traces of a flourishing civilization among the sand-buried cities in the regions of Turfan and Khotan. Arabs settled in the province of Yünnan, in Canton and the coast towns. Buddhist propaganda was most active early in this period, and its headquarters were shifted from India to China. Hindu monks brought along with them sacred images and pictures, and at the same time introduced their traditional canons of art, which have been handed down to the present time practically unchanged.

The desire to visit places sacred to the memory of Buddha caused many Chinese to make pilgrimages to India, where they were able to gain a knowledge of Indian civilization at first hand. This period is famed in history as the golden age of literature and art, and in it, among other famous poets, was the poet-painter Wang Wei, of whom it was said that "his poems were pictures and his pictures poems."

The art of the potter became more mature. New forms and new decorations were invented or adapted, the influence of Indian, Persian,

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and Byzantine art being especially noticeable. In Persia the last of the Sassanian kings sought help from China, and intercourse between Persia and China was made possible by means of the northern trade route through Turkestan into western Asia.

According to Brinkley, "the growing popularity of tea provided a new function for vessels of pottery, the merits of which were judged rather by the effect of their coloured glazes in contrast with the colour of infused tea than by their ceramic qualities." While the body of the vessels was usually as fine as pipe-clay, it varied in hardness from soft earthenware, easily scratched by a knife, to hard porcellaneous stoneware. In colour this biscuit varied from a light grey and pale rosy buff to white, like plaster of Paris. The lead glaze, now covered with a mesh of accidental crackle, was thin and sometimes had a coating of slip between it and the body in order to give it a richer and more solid appearance. Fluidity of glaze is the cause of the streakiness of the colours, this being one of the characteristics of T'ang pottery. Frequently, the only decoration of a piece would be its splotched glaze of green or blue, amber and cream. Decorations were either painted on or incised under the glaze, or both. The "Prunus" design now appears for the first time.

Mortuary figures of men, dromedaries, court ladies, mountebanks, etc., were used for the same purpose as those of Han, but they were better modelled and show greater spirit, skill, and delicacy. These were either decorated with unfired pigment or covered with a thin glaze of pale straw colour or light transparent green. Amber brown and leaf-green glazes, with occasional splashes of blue, were also used. Horse statues are especially numerous, and are portrayed with a faithfulness to nature which betrays the deep pride and admiration that the men of T'ang felt for these splendid creatures. The horse is represented with arching neck, flowing mane, and sturdy, lithe body, on which are the double-peaked saddle and ornamented trappings—the whole being rendered with great spirit and character. To this period likewise belong those wonderful seated statues of Lohans, which, unlike the mortuary figures, were not made in a mould, but were modelled in the round. These masterpieces of sculpture are strongly reminis-

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cent of the portrait work of the Italian Renaissance. One feels that they are not mere clay forms but sentient beings, thoughtful and composed, and far removed from the cares and trials of this world. The rendering of the folds of drapery and the modelling of hands and features show a thorough knowledge of form and anatomy such as we do not often associate with the average more or less conventional statues of the East. About the second half of the T'ang Dynasty mortuary statues of pottery were superseded by wooden ones; and the custom of cramping women's feet also became prevalent towards the end of that dynasty. The celebrated collection at Nara, Japan, consisting of the personal belongings of the Emperor Shomu (709-784 A.D.), forms, in many respects, the most comprehensive exhibition of T'ang craftsmanship existing to-day.

Five short-lived dynasties occupied the interval of fifty-four years between the T'ang and Sung periods. These are famous in ceramic history for two wares: the *pi sé*, or secret ware, of Yüeh Chou, and the *Ch'ai* of Chêng Chou. The former was made only for the princes of Wu and Yüeh, of the Ch'ien family, who reigned at Hung Chou from 907-976 A.D. An early writer compares this ware to the Korean wares of the Korai period (918-1392 A.D.) that have a soft grey-green glaze of the *celadon* type, and of which there are many specimens extant. In regard to the *Ch'ai* ware, we are told that the Emperor Shih Tsung (954-959 A.D.), when asked what kind of ware he would require for palace use, commanded that for the future its colour be "the blue of the sky after rain, as seen in the rifts of the clouds." Another writer declares that it was "blue like the sky, brilliant like a mirror, thin like paper, and resonant as a musical stone." Crackled, rich, refined, and unctuous are some more of its attributes. On the other hand, still another writer says that the ware was thick, and a coarse yellow clay was also said to cling to its foot. With these conflicting comparisons and the lack of any specimens of the ware, we are at a loss to determine its real nature.

Under the Sung Dynasty (960-1279 A.D.) the Chinese Empire was firmly established, but the boundaries were contracted and the Tartar tribes on the northwest, having become independent, remained a con-

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stant menace to the frontiers of China. Art and literature expanded under Imperial patronage, but the arts of war declined. Again and again an ignominious peace was bought from these desert warriors. At last not even money could hold them in check, and they burst upon northern China, overwhelming its peaceful citizens and driving them across the Yangtse River, where they founded their capital of Hang Chou in 1127 A.D. Marco Polo, who visited this new seat of government in 1280 A.D., declared that it was even then "beyond dispute the finest and the noblest city in the world." Connoisseurs and collectors were numerous, and many treatises were written on artistic subjects, encyclopædias were published, and illustrated catalogues issued by order of the emperor and his followers. The key-note of Sung art was impressionism and naturalism. Poets and painters went direct to Nature and from her received the vivid impressions which they so graphically portrayed. The potter came into his own, and was put on a level with the sculptor of bronze and jade. Imperial patronage stimulated his imagination, and the results he obtained are the admiration of the twentieth century, which appreciates their subtle beauties of form, colour, glaze, and texture. These were simply made, and in the main decorated by genuine potter methods. Painted decoration was little used except at Tz'ü Chou, where swift, impressionistic sketches in an iron black under the glaze, or in enamels over the glaze, ornamented the wares. Decoration was obtained by moulding, stamping, applying clay reliefs, carving or etching with a fine point. These methods were employed before the clay was baked, the glaze being added afterwards. This process naturally limited the pallet of the potter to those colours which could withstand the great heat required to bake the body. The bodies were for the most part of a hard porcellanous or stoneware nature, relatively little earthenware being used. "The glazes were thick, uneven, bubbly, and hard, and the crackle, where it exists, is positive and well defined. The glaze was lustrous, translucent, and beautiful in its colouring. Slightly varying conditions of firing and the presence or absence of an infinitesimal proportion of iron or copper oxide in body or glaze would make two vases of the same body and glaze quite different."

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Unable to resist the increasing pressure of the Tartars, the Sung sought aid of the Mongols, who, under Genghis Khan, drove the former from the empire, but in turn placed themselves on the throne. "The Yüan Dynasty (1280-1368 A.D.) was established under Kublai Khan, a grandson of Genghis Khan, who annexed the Uigur Turks and destroyed the Tangut kingdom, swept over Turkestan, Persia, and the steppes beyond, ravaged Russia and Hungary, and even threatened the existence of western Europe." China was completely overrun by these nomad horsemen. A Chinese contemporary describes the ruin of the porcelain industry at Ching-tê Chên at this time by exorbitant taxation, so that the potters were driven away from the old Imperial manufactory there to start new kilns in other parts of the province of Kiangsi.

Although the Mongols brought China very little that was new, they well understood how to use what was already there. The famous palace of Kublai Khan, which Coleridge describes in such an enchanting manner, was none other than "the old summer residence of the Sung Emperors at K'ai-fêng Fu, in the province of Honan, which was dismantled and carried away piecemeal to be built up again in the park of the new Mongolian capital at Shangtu, outside the Great Wall of China." Whole families of Chinese artisans and engineers were sent to Persia in large numbers. Chinese porcelain, decorated with blue under the glaze, shows strong Persian influence; and it was probably from the Persians that the idea for this beautiful form of decoration was obtained.

In their turn the Mongols were driven out of China, and the Ming Dynasty (1369-1644 A.D.), of Chinese origin, was established by a young bonze named Chu Yüan-chang.

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HAN DYNASTY

HAN DYNASTY

206 B.C.—220 A.D.

THE pottery of this period was either of a bricklike nature, usually covered with a green glaze, or of a slightly fired, unglazed, grey clay. It was not until the end of Han, or a little later, that an incipient porcelainous stoneware was made. Jars and lamps of many shapes, often decorated with figures, etc., in low relief, and mortuary figures of men and animals, houses, sheep-pens, etc., were the principal ceramic products of this dynasty.

- \\ 1-6 Prehistoric faces, semicircular in shape, the eyes, nose, and mouth moulded in bas-relief. The body varies from a grey to brick coloured clay, which has been slightly fired. These are of Scythian origin and were found in Inner Mongolia, in the province of Ordos, near where the Hoang-ho River branches to the west.

Average length: $9\frac{1}{8}$ inches. Average height: $3\frac{1}{4}$ inches. Average depth: 1 inch.

- \\ 7 Well-head, with flanged rim whose sides project and cross each other at the corners, made of slightly fired grey clay. The four sides are divided into panels containing animals, fish, men, scrolls, and geometric designs, in bas-relief. The exterior side of the rim has a lattice pattern in panels. Excavated from tombs in the province of Shenshi or Honan.

Han Dynasty.

Length: $9\frac{1}{2}$ inches. Width: 7 inches. Height: $5\frac{1}{2}$ inches.

- \\ 8 Well-head of slightly fired grey clay. On each side is a sunken panel in which are animals, or men and animals, in relief. The four corner edges are formed like fluted columns and set in from the edge of the base, which is recessed on the short sides.

Han Dynasty.

Length: $8\frac{1}{2}$ inches. Width: $5\frac{3}{4}$ inches. Height: $4\frac{3}{4}$ inches.

- \\ 9 Rectangular well-head, with flanged rim, made of slightly fired grey clay, burned a reddish brown. The decoration on the four sides is of Scythian origin, and represents men fighting various monsters, the figures being in bas-relief. This

HAN, T'ANG AND SUNG POTTERIES

is a most unusual specimen and must have been made early in the Han Dynasty. Excavated from tombs in the province of Shenshi or Honan.

Han Dynasty.

Length: $8\frac{1}{2}$ inches. Width: $5\frac{3}{8}$ inches. Height: $3\frac{7}{8}$ inches.

- 10 Well-head, with flanged rim whose sides project at the corners and cross each other. The four sides of the well are decorated with impressed square and circle designs. The body is a slightly fired grey clay.

Han Dynasty.

Length: $9\frac{7}{8}$ inches. Width: $6\frac{7}{8}$ inches. Height: $4\frac{7}{16}$ inches.

- 11 Lamp and stand of slightly fired grey clay, the cover of which is pierced by five holes for wicks. The stem that supports the oil cup is formed of four figures, two men and two bear-like animals, alternating. The flaring bell-shaped base and cover are divided into panels in which are archaic animal designs in relief. The exterior of the cup is decorated with a row of tooth-shaped objects, also in relief. This is a most unusual example of early Han pottery, and was excavated from a tomb in the province of Shenshi.

Han Dynasty.

Diameter: 5 inches. Height: $9\frac{1}{4}$ inches.

- 12-13 Two statuettes, with graceful flowing robes, made of slightly fired grey clay. The bodies, having been formed in moulds, are hollow.

Han Dynasty.

Width: $1\frac{5}{8}$ inches. Length: $6\frac{3}{4}$ inches.

- 14 Statuette of a man wearing a loose coat, with short flaring sleeves, and bloomer-like trousers gathered in at the knees, but full at the feet. The material is a slightly fired grey clay, and the figure, being cast in a mould, is hollow.

Han Dynasty.

Width: $2\frac{1}{2}$ inches. Length: $6\frac{1}{2}$ inches.

- 15 Woman's head of slightly fired grey clay encrusted with a thin layer of mud. The features are very subtly and slightly modelled.

Han Dynasty.

Width: 4 inches. Length: $4\frac{1}{2}$ inches. Thickness: $3\frac{3}{8}$ inches.

- 16-17 Statuettes of man and woman with gracefully flowing robes, the former wearing short baggy trousers. The features are especially animated. The ware is a slightly fired grey clay, and the figures, being made in moulds, are hollow.

Han Dynasty.

Width: $2\frac{3}{4}$ inches. Length: $7\frac{1}{2}$ inches.

HAN POTTERY

- 18 Recumbent figure of a camel made of slightly fired grey clay and coloured with an unfired red pigment. On its back is a well-filled pack, as though prepared for a journey.

Han Dynasty.

Width: $4\frac{3}{4}$ inches. Length: $10\frac{1}{2}$ inches. Height: 5 inches.

- 19 Beautiful model of a Chinese farm-house and walled-in court. In the latter are miniature pigs, a trough, basin and ladle, and the farmer himself—all separate figures modelled with great spirit. The house and wall are covered with heavy tiles. The former stands on a platform, approached by a flight of steps, decorated with impressed square and circle designs. At right angles to these is a roofless sort of pen with wide doorway. These objects are made of slightly fired grey clay that has become so polished that it looks like black granite. Excavated in Shenshi or Honan province.

Han Dynasty.

Width: 8 inches. Length: $12\frac{1}{2}$ inches. Height: $7\frac{3}{4}$ inches.

- 20 Two statuettes of men seated, made of hard greyish stoneware, and covered with a green glaze which has become iridescent.

Han Dynasty.

Height: $3\frac{1}{4}$ inches. Width: 2 inches.

- 21 Two statuettes of women seated and holding babies in their arms, similar in body and glaze to preceding statuettes.

Han Dynasty.

Height: $2\frac{1}{2}$ inches. Width: $1\frac{5}{8}$ inches.

- 22 Rooster of reddish buff pottery, covered with a green glaze that has become silvery iridescent.

Han Dynasty.

Height: 4 inches. Length: 4 inches.

- 23 Standing figure of a man with high cap and stiff dress, his hands meeting in front. The body is a reddish buff pottery covered with a green glaze that has become silvery iridescent. The figure is hollow as far as the waist.

Han Dynasty.

Height: $7\frac{1}{2}$ inches. Width: $3\frac{1}{2}$ inches.

- 24 Seated figure of a dog, of bricky pottery, covered with a dark green glaze which has become a greenish silver.

Han Dynasty.

Height: $5\frac{3}{8}$ inches. Length: $4\frac{1}{2}$ inches.

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- \ 25 Beautiful porringer made of hard pinkish pottery and covered with a yellowish green glaze now almost entirely coated with a layer of silvery iridescence. The handle is formed like a dragon's head. Two incised lines are on the outside just below the rim, and the flat base is mostly unglazed.

Han Dynasty.

Diameter: $4\frac{3}{8}$ inches. Length of handle: 3 inches.

- 26 Two small vases with swelling centres and wide bases, their short necks flaring out into cup-like mouths. The brickish pottery is covered with a green glaze encrusted with a silvery iridescence that gives it the appearance of green bronze.

Han Dynasty.

Height: $5\frac{3}{8}$ inches. Diameter: $4\frac{3}{4}$ inches.

- 27 Circular sheep-pen, containing three standing sheep, made of reddish pottery and covered with a green glaze which has become silvery iridescent and encrusted with clay. The pen has a rectangular opening beneath the wide flanged rim, below which, on the inside, is an indented line.

Han Dynasty.

Diameter: $8\frac{1}{4}$ inches. Height: 3 inches.

- 28 Well with pulley attachment and jar resting on flanged rim. The body is a brickish pottery covered with a green glaze which is now silvery iridescent. This is a fine specimen and in perfect condition. The base is unglazed.

Han Dynasty.

Height: 9 inches. Diameter: 6 inches.

- 29 Two jars, with sloping shoulders and slightly curving sides, made of brick-like pottery and covered with a green glaze now silvery iridescent. The bottoms are glazed.

Han Dynasty.

Height: $5\frac{1}{4}$ inches. Diameter: $6\frac{1}{4}$ inches.

- \ 30 Convex disk made of brickish pottery and decorated with two archaic dragons and a small animal in relief. The glaze is a yellowish green with passages of a darker green.

Han Dynasty.

Diameter: $5\frac{5}{8}$ inches. Thickness: 1 inch.

- \ 31 Convex disk made of brickish pottery and decorated with two archaic dragons and a small animal in relief. The glaze is a greenish yellow and much decomposed.

Han Dynasty.

Diameter: $5\frac{5}{8}$ inches. Thickness: 1 inch.

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32 Graceful rounded bowl with flat, flanged lip, made of hard buff pottery and covered with a mottled green glaze that has become silvery iridescent. The foot is unglazed and without a rim.

Han Dynasty.

Height: $2\frac{3}{4}$ inches. Diameter: $7\frac{3}{8}$ inches.

33 Miniature cooking-stove of light buff pottery covered with a dark green glaze which has become coated with a layer of silvery green iridescence. This in turn is encrusted with mud. The stove is oblong in shape, but the rear corners are rounded. The top is pierced by three holes with sides slanting up from the surface of the stove. On the inside, cups have been placed beneath the holes to form receptacles. The opening to the fire chamber is a low, wide rectangle, above which, and projecting beyond the top of the stove, can be seen the door. On each side of this opening is the figure of a man in relief, one standing and the other kneeling, in the attitude of tending the fire. A lattice pattern, in slight relief, decorates the straight sides, and on the top, around the cooking holes, are circular knob-like projections which are supposed to represent utensils, etc. This is an exceedingly fine specimen of mortuary pottery.

Han Dynasty.

Length: $10\frac{1}{8}$ inches. Width: $7\frac{1}{2}$ to $7\frac{1}{4}$ inches. Height: $3\frac{1}{8}$ inches.

34 Two ducks made of hard bricklike pottery covered with a green glaze which has become silvery iridescent and encrusted with clay. One duck is standing and the other is in a swimming attitude. Their bodies are hollow.

Han Dynasty.

Height: $6\frac{1}{8}$ inches; 4 inches. Length: $5\frac{3}{4}$ inches; 4 inches.

35 "Hill jar," with cover, made of brickish pottery covered with a dark green glaze now iridescent and coated with clay. The cover represents the sea-girt isles of the Taoist Immortals, inhabited by animals. The jar is very simply decorated with a narrow band at top and bottom, and two animal masks with rings, all in slight relief and of bronze form. Three bear-like feet support the jar.

Han Dynasty.

Diameter: $7\frac{1}{2}$ inches. Height: $9\frac{1}{4}$ inches.

36 "Hill jar," with cover, made of brickish pottery and covered with a leaf-green glaze, now iridescent and coated with clay. The cover represents the wave-girt isles of the Taoist Immortals, on which are various recumbent animals. The wide band surrounding the jar is decorated with waves and animals in bas-relief, and is supported by three legs formed like bears—the emblem of strength. The inside of the jar is glazed, but its under side and the inside of the cover are unglazed.

Han Dynasty.

Diameter: 9 inches. Height: 12 inches.

HAN, T'ANG AND SUNG POTTERIES

37 "Hill jar" of brickish pottery covered with a dark green glaze now beautifully iridescent. The decoration consists of a series of hills between which are many animals, all modelled in relief. The three short legs are formed like bears—a favorite Han device and symbolic of strength.

Han Dynasty.

Diameter: $8\frac{1}{4}$ inches. Height: $6\frac{1}{4}$ inches.

38 A sturdy dog with curled tail, cocked ears, wide open eyes, and raised head, as though violently barking. The four legs are firmly placed and the whole body is tense with effort. Statues of dogs were placed on graves to keep guard by night lest evil spirits might disturb the dead. The hard buff pottery is covered with a green glaze of the regular Han type, and over this, almost completely hiding it, is a layer of wonderful gold and silver iridescence, over which are coatings of clay. On each side of the head are three indented horizontal lines, and at the back of the head, between the ears, is another one. The nose and lips are also wrinkled with lines.

This is an important piece, both on account of its size and execution, and is in almost perfect condition.

Han Dynasty.

Height: $12\frac{3}{4}$ inches. Length: $12\frac{5}{8}$ inches.

(Illustrated)

39 Large rectangular tray of reddish buff pottery covered with a thin green glaze which has become silvery iridescent. The high edges slope down toward the centre of the tray, the under side of which is unglazed.

Han Dynasty.

Length: 18 inches. Width: $12\frac{1}{2}$ to $12\frac{3}{4}$ inches. Thickness: $\frac{11}{16}$ inch.



No. 38
Pottery dog
Han Dynasty

T'ANG DYNASTY

T'ANG DYNASTY

618-906 A.D.

THE art of the potter became more mature during this golden age of Chinese culture; new forms were invented or adapted, glazes were often polychrome, and designs were executed with great skill, delicacy and distinction. The wares varied from a chalky pottery to a porcelainous stoneware, ranging in colour from rosy buff to plaster of Paris. Mortuary statuettes were beautifully modelled and displayed a grace and dignity unsurpassed in later times. These subjects lift the veil, as it were, from our eyes, and give us an intimate view of the manners and costumes of that great period.

40 Pear-shaped vase with flaring lip, made of maroon-coloured pottery, hard fired, and covered with a creamy slip over which is a transparent frosted glaze of a creamy tinge. The decoration, painted under the glaze in a reddish brown, consists of primitive flower-and-leaf designs bordered by three stripes below the neck, two near the foot and one at the lip. The foot is mostly covered with slip, but is not glazed. This is one of the earliest examples of painted decoration, and is of great interest.

Diameter: $4\frac{5}{8}$ inches. Height: 8 inches.

41 "Hill jar" of brickish pottery covered with a brownish green glaze. The decoration, in relief, consists of two animal masks with rings and various hills, between which are many animals. The three short legs are shaped like bears. A Han type. T'ang Dynasty.

Diameter: 9 inches. Height: 7 inches.

42 "Hill jar," with cover, made of brickish pottery and covered with a brownish green glaze that has become iridescent and coated with clay. The cover represents the sea-girt isles of the Taoist Immortals. The jar, supported on three short bear-shaped legs, is decorated with a band of ornament in relief, consisting of two animal masks with rings and various animals and waves or hills. This is a late example of Han type.

T'ang Dynasty.

Diameter: $8\frac{3}{4}$ inches. Height: $10\frac{1}{2}$ inches.

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43 Two round boxes with straight sides and covers, made of cream-coloured pottery covered with a creamy slip, over which is a thin transparent colourless glaze tinged with green. Except for the inside bottom of one box, which is glazed green, the bases and insides of the boxes are unglazed.

T'ang Dynasty.

Height: $1\frac{1}{2}$ inches. Diameter: $3\frac{5}{8}$ inches.

44 Candlestick made of close whitish pottery covered with a creamy slip over which is a colourless, transparent glaze. Above the flaring base is a wide dish from which rises the stem. Around the latter are two twisted snakelike dragons. A little distance below the short, straight neck is another dish like the lower one, only much smaller. This is a most unusual specimen of the finest quality.

T'ang Dynasty.

Greatest diameter: 8 inches. Height: 9 inches.

45 Small amphora-shaped vase with swelling shoulders and long, ringed neck which expands at the mouth into a cuplike form. The two handles are formed like dragons which rise from the shoulders of the vase, their mouths biting its lip. The body of close, smooth white pottery is covered with a creamy slip over which is a transparent colourless glaze.

T'ang Dynasty.

Diameter: 5 inches. Height: $9\frac{3}{4}$ inches.

46 Amphora-shaped vase with swelling body and ringed neck expanding at the mouth into a cuplike form. The handles consist of two dragons which rise from the shoulders, their mouths biting the lip of the vase. On the shoulders are various mask and head ornaments that have been applied to the body. The latter is a smooth whitish pottery covered with a creamy slip over which is a close transparent glaze. This is a very fine example of a typical T'ang shape.

T'ang Dynasty.

Diameter: $9\frac{1}{2}$ inches. Height: $17\frac{1}{2}$ inches.

47 A most unusual pillow of pinkish buff pottery covered with a creamy slip over which is a transparent colourless glaze. The stand consists of a recumbent female figure which supports the head-rest. The under side of the latter is formed like a lotus leaf, the end of the stem being held by the figure. The upper side is decorated with a beautifully drawn, conventionalized peony with stem and leaves. The lines of the design have been cut through the creamy slip, and the ground of the pattern removed, exposing the pinkish buff body. The head-rest is concave, but the back and front edges curl under.

T'ang Dynasty.

Width: $8\frac{3}{8}$ inches. Depth: 7 inches. Height: 6 inches.



No. 61
Turquoise blue jar with handles
T'ang Dynasty

T'ANG WARES

48 Short, stocky figure of a dwarf made of smooth, close, buff pottery. The large square face was once covered with a pinkish pigment, and the eyes are black, the lips red. On his head is a curious hat, high in the back and tight in front, on which are vestiges of black paint. His undergarment, covered with red, is mostly hidden by an outer garment, like a coat, which fits tightly at the waist. The right arm, free from the coat and bare to the elbow, is drawn up and held close to the chest. The flesh is pink and the hand is tightly closed. His short legs and feet are encased in black boots resting on an oblong base.

T'ang Dynasty.

Width: $2\frac{3}{4}$ inches. Height: 5 inches. Thickness: $1\frac{5}{8}$ inches.

49 Short, stocky figure of a dwarf made of smooth, close, buff pottery. This is in every respect similar to the preceding, except that the coat is red and the undergarment a dark reddish brown.

T'ang Dynasty.

Width: $2\frac{3}{4}$ inches. Height: 5 inches. Thickness: $1\frac{5}{8}$ inches.

50 Six small figures of women seated on square bases, their arms in various positions. The low-necked, long-sleeved, tightly fitting bodices and voluminous flowing skirts are painted with an unfired red or dark brown pigment. On the skirts are stripes which possibly indicate the many folds of the thin draperies. The hair, now uncoloured, is parted in the middle and piled up high on each side at the back in wing-shaped forms. The lips are red and the eyes black. The corners of the bases are painted either red or dark brown, in each case the opposite colour from that of the stripes on the skirts, in order to set off the latter. The material is a smooth, close, buff pottery, and the figures are hollow.

T'ang Dynasty.

Average diameter of bases: 4 inches. Average height of figures: $6\frac{7}{8}$ inches.

51 Graceful figure of dancer resting on left knee, on square base, the right leg being stretched out in front. Her supple body, bending forward, is turned to the right. Both arms are outstretched, one in front, the other in the rear, and from the elbows flowing sleeves depend. An unfired red pigment originally covered the low-necked, tightly fitting waist, voluminous flowing skirt, and natural sized feet, but this has mostly vanished. The skirt is also decorated with blackish stripes which possibly indicated the many folds of the thin drapery. On the uncovered part of the square base remnants of a green pigment are still visible. The hair, once all black, is parted in the middle and piled up high on each side at the back in wing-shaped forms. Small fragments of a gold-leaf band still adhere to the head. The material is a smooth, close, buff pottery, and the figure is hollow.

This costume was worn during the most brilliant period of the celebrated T'ang Dynasty, near the end of the eighth century. This date is confirmed by the fact

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that women had not yet become addicted to binding their feet, a custom that came into vogue towards the latter part of the dynasty.

T'ang Dynasty.

Diameter of base: $5\frac{5}{8}$ inches. Height of figure: $7\frac{1}{4}$ inches.

52 Kneeling figure of a woman playing a mandolin-shaped instrument and resting on a square base. The low-necked, long-sleeved, tightly fitting waist and long sash were originally covered with an unfired red pigment which has now mostly disappeared. The voluminous flowing skirt is decorated with dark stripes which possibly indicated the folds of the thin drapery. The hair, once black, is parted in the middle and piled up high on each side at the back in wing-shaped forms. The eyes are black and the lips red. The material is a smooth, close, buff pottery, and the figure is hollow.

T'ang Dynasty.

Diameter of base: $4\frac{3}{4}$ inches. Height of figure: $7\frac{1}{2}$ inches.

53 Kneeling figure of a woman resting on a square base. Her arms are bent at the elbow and in her hands are two small cymbals. The low-necked, long-sleeved, tightly fitting waist and long sash were originally covered with an unfired red pigment which has mostly disappeared. The voluminous flowing skirt is decorated with dark stripes which possibly indicated the many folds of the thin drapery. Her hair, once black, is parted in the middle and piled up high on each side at the back in two wing-shaped forms. The lips are red. The material is a smooth, close, buff pottery, and the figure is hollow.

T'ang Dynasty.

Diameter of base: $4\frac{5}{8}$ inches. Height of figure: $7\frac{3}{4}$ inches.

54 Kneeling figure of a woman resting on a square base. Her hands meet in front, above her waist, and must originally have held something, as a hole has been drilled through them. The low-necked, short-sleeved waist and long sash still retain patches of unfired green pigment. The arms were a bright red. The voluminous, flowing skirt is decorated with pink stripes. Her hair, once black, is parted in the middle and piled up high on each side at the back in two wing-shaped forms. Fragments of a gold band still adhere to the hair in front. The material is a smooth, close, buff pottery, and the figure is hollow.

T'ang Dynasty.

Diameter of base: $4\frac{3}{4}$ inches. Height of figure: 8 inches.

55 An incense box with cover, shaped like a butterfly and resting on an oval base that flares out. The body, of a pale buff pottery, is covered with a creamy slip over which is a thin transparent crackled glaze splashed with green. The whole



No. 62
Ovoid green vase
T'ang Dynasty

T'ANG WARES

box, outside as well as inside, except for a few places, is completely glazed. The top is decorated with a butterfly design in slight relief, as though pressed from a mould.

T'ang Dynasty.

Height: $1\frac{7}{8}$ inches. Length: 3 inches. Width: $2\frac{1}{8}$ inches.

56 Finely modelled camel's head of pinkish buff pottery covered with a creamy slip, over which is a transparent glaze varying in colour from a yellowish cream to a deep golden brown. The open mouth of the camel is unglazed.

T'ang Dynasty.

Length: $8\frac{3}{4}$ inches. Thickness: $2\frac{1}{2}$ inches.

57 Large head of a camel with wide-opened mouth showing tongue and teeth, as though angry. The pinkish buff pottery body is covered with a creamy slip over which is a transparent glaze. The hair on neck and top of head varies from a blackish brown to a light golden brown, the rest of the head being a pale yellowish cream streaked with green.

T'ang Dynasty.

Length: 11 inches. Thickness: $3\frac{1}{2}$ inches.

58 Small tripod incense burner of pale buff pottery covered with a marbled glaze of various amber brown and yellow shades in a marbled pattern. The base and legs are unglazed.

T'ang Dynasty.

Diameter: $3\frac{1}{8}$ inches. Height: $2\frac{1}{2}$ inches.

59 Small rounded bowl with contracting mouth and short cylindrical spout. The light buff pottery body is covered with a thin glaze of deep blue which stops well above the foot. The inside is partially covered with a transparent colourless slip.

T'ang Dynasty.

Diameter: $4\frac{1}{2}$ inches. Height: 3 inches.

60 Slender pear-shaped vase with long neck and slightly expanding lip. The pale buff body is covered with a beautifully marbled glaze of white and pinkish red, which varies in tone from dark to light, melting into the white. The glaze stops high above the foot. This is a most unusual example and is one of the gems of the collection.

T'ang Dynasty.

Diameter: $2\frac{7}{8}$ inches. Height: $7\frac{1}{4}$ inches.

61 Swelling ovoid-shaped vase of light buff pottery, having its two loop handles at the base of the neck connected by a collar. The opalescent glaze of old tur-

HAN, T'ANG AND SUNG POTTERIES

quoise blue is minutely crackled and encrusted with reddish earth. The lip, which has been broken, is encased in a copper band. The glaze completely covers the vase, including the base, which is slightly concave. The form of this jar is truly noble and the beauty of its glaze is impossible to describe. Persian influence on Chinese art is here especially noticeable, for this specimen might easily be taken for a fine piece of Rakka ware.

T'ang Dynasty.

Height: 13 inches. Greatest diameter: 10 inches.

(Illustrated)

62 Graceful ovoid-shaped vase of hard buff pottery covered with a very thin glaze of many shades of green, varying from emerald to almost yellow, and having the appearance of bronze. The short neck flares out at the wide, flat lip. Owing to long burial the glaze has become encrusted with a shimmery gold and silver coating, and the green seen through this gives a most pleasing effect. The foot is unglazed and slightly recessed.

This piece is considered one of the gems of Mr. Jaehne's collection.

T'ang Dynasty.

Height: 11¼ inches. Diameter: 6¼ inches.

(Illustrated)

63 Two wine cups made in the form of boots. Their body is a soft buff pottery covered with a thin transparent green glaze, which covers most of the bases.

T'ang Dynasty.

Height of both: 2⅞ inches. Width: 3¾ inches; 3½ inches.

64 Large bowl with short, flaring neck, wide-swelling shoulders, and flaring foot. The pale buff body is covered on the outside with an amber-coloured glaze, and on the inside with one of leaf-green. At the base of the neck is a narrow border of fleurs-de-lis, below which is a wavelike pattern with small oval bosses. Except for three small, bare spaces near the foot, the rest of the body is completely covered with irregular, oval-shaped knobs, like grains, packed close together. On the inside of the foot, which is unglazed, is a large, many-petalled flower in relief.

T'ang Dynasty.

Diameter: 9 inches. Height: 6 inches.

65 Circular box and cover made of smooth, light buff, soft pottery. The lid is covered with a mottled, deep greyish-blue glaze, which is relieved by six cream Prunus blossoms with golden brown centres. The straight sides have alternate stripes of cream and golden brown, and where the latter colour meets the blue, a



Nos. 65 and 66
Pair circular Prunus boxes
T'ang Dynasty

T'ANG WARES

green is the result. The base is unglazed, save where the brown enamel has run on to it from the sides. Inside, the lower half of the box is covered with a golden brown glaze, while the upper half is bare.

Diameter: 3 inches. Height: 1 inch.

(Illustrated)

66 Another box, same as above, except that the Prunus blossoms have cream centres and golden brown petals.

T'ang Dynasty.

Diameter: $2\frac{15}{16}$ inches. Height: $1\frac{1}{8}$ inches.

(Illustrated)

67-69 Three small jars with covers, made of buff pottery covered with a transparent glaze streaked with green and amber enamels. This runs down the sides, stopping at uneven distances from the bottoms, which are unglazed.

T'ang Dynasty.

Height: $2\frac{3}{4}$, 3, $3\frac{3}{8}$ inches. Diameter: $3\frac{1}{4}$, $3\frac{1}{4}$, $3\frac{5}{8}$ inches.

70 Small tripod with cover supported by three lion's paws. The buff body is covered with a creamy buff slip over which is a transparent glaze splashed with green and golden brown enamels. The bottom of the jar and part of the feet are unglazed.

T'ang Dynasty.

Diameter: 3 inches. Height: $2\frac{3}{4}$ inches.

71 Reddish pottery cup with wide rim just below the lip, on which is incised a conventional lotus design enamelled in yellow and green. A finely crackled transparent glaze covers the creamy slip, which conceals the body. The inside and outside of the cup are unglazed. The body contracts at the foot, which flares out. This object is probably the base of a lamp.

T'ang Dynasty.

Height: 2 inches. Diameter: $4\frac{5}{8}$ inches.

72 Small cube made of light buff pottery coated with a pale cream slip over which is a transparent glaze splashed with green and golden brown enamels. On top and bottom is a panel containing a foliated geometric design outlined in dark brown.

T'ang Dynasty.

Width: $3\frac{5}{8}$ inches. Length: $4\frac{1}{4}$ inches. Height: 2 inches.

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73 Compressed vase with short neck that flares out, forming a cup-shaped mouth. The buff body is covered with a transparent glaze, splashed with green and golden brown enamels, which stops at the foot. The base is unglazed.

T'ang Dynasty.

Diameter: $4\frac{3}{4}$ inches. Height: $4\frac{3}{4}$ inches.

74 Wine cup in the form of a duck whose neck is bent back over its body. In the beak is a six-lobed, flowerlike, bottomless cup. The body of the bird is hollow. The wings are decorated with scrolled feathers and dots, and over the base are scattered four-petalled blossoms—all in relief as though pressed from a mould. The buff pottery biscuit is covered with a creamy slip, over which is a thin, transparent glaze streaked with green and golden brown enamels.

T'ang Dynasty.

Width: $2\frac{3}{4}$ inches. Length: $4\frac{7}{8}$ inches. Height: 3 inches.

75 Head of a warrior made of pinkish buff pottery. His helmet of yellowish brown enamel has a crest of green plumes. Bordering his face is a row of erect greenish white feathers, in the middle of which is a diadem consisting of a brownish "pearl" supported by green "clouds" and surmounted by a semicircle of radiating feathers whose ends are hidden by brownish disks, or "jewels," as are also those of the other feathers. A row of jewels also studs the front edge of the helmet, which terminates in two green, flowerlike ornaments. At the back, the edges curl up and flare out. The face is covered with a creamy slip and transparent glaze that is streaked and tinged with green. The eyes are a blackish brown, and the ears have jewelled buttons. The face is firmly and beautifully modelled, and is no doubt that of the God of War.

T'ang Dynasty.

Width: $5\frac{3}{4}$ inches. Height: $7\frac{1}{2}$ inches. Depth: 6 inches.

76 Large tripod of compressed globular form, with short neck and flaring mouth, supported by three feet in the shape of lion's paws. A wide, almost flat band surrounds the middle of the jar. Above this are four cartouches, below and between which are fierce, leaping, horned animals, all in relief and applied to the body. The material is a pinkish buff pottery covered with a creamy slip, mostly decomposed on the exposed parts, over which is a leaf-green glaze, the ornaments, neck, and feet being enamelled brown. This is an unusual example, and seems to belong to the early part of the dynasty.

T'ang Dynasty.

Diameter: $8\frac{5}{8}$ inches. Height: 7 inches.

77 Incense burner of compressed globular shape, with short neck and flaring lip, mounted on three legs like powerful paws. The body of buff pottery is cov-

T'ANG WARES

ered with a transparent glaze, splashed with green and amber enamels, minutely crackled. The glaze runs down onto the paws, but leaves the bottom of the bowl uncovered. The inside of the lip is also glazed. Two rows of rosettes in high relief decorate the shoulder of the bowl.

T'ang Dynasty.

Height: $5\frac{7}{8}$ inches. Diameter: $7\frac{1}{8}$ inches.

78 Tripod vase on three short legs, with short, flaring mouth. The buff body is covered with a transparent glaze splashed with green and golden brown enamels. Above and between the legs are scroll-and-flower cartouches applied to the body. The bottom of the bowl is unglazed.

T'ang Dynasty.

Diameter: $6\frac{3}{4}$ inches. Height: 5 inches.

79 Pear-shaped vase, with long neck, made of reddish pottery covered with a creamy slip. The decoration consists of a band of peony flowers and foliage, above which are one amber and two green borders, and below, one green border. The wide outlines of the design are incised and filled in with a dark brown enamel. A transparent glaze, finely crackled, covers the upper part of the vase, ending with the lowest border. The neck is broken.

T'ang Dynasty.

Height: $8\frac{3}{4}$ inches. Diameter: $4\frac{3}{8}$ inches.

80 Curved pillow, of hard buff pottery, with straight sides, the front and back panels sloping inward. The top rear edge is scalloped, and the panel under this is decorated with an impressed scroll design of lotus flowers and foliage in yellow enamel. The rest of the pillow, except the base, is covered with a pale green glaze. The top, which slopes towards the front, is decorated with a border of lines and an inscription, both of which are incised. In many places the glaze has become silvery iridescent.

T'ang Dynasty.

Height: 4 inches. Length: $12\frac{1}{2}$ inches. Width: $7\frac{3}{8}$ inches.

81 High-shouldered jar with cover formed like an inverted flower. The body of slightly fired buff pottery is covered with a streaked green glaze that has become slightly iridescent. Covering the shoulders is a wide incised border of fleurs-de-lis. The glaze stops short of the foot in an uneven line.

T'ang Dynasty.

Diameter: $7\frac{1}{2}$ inches. Height: $11\frac{3}{8}$ inches.

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- 82 Large jar with wide-swelling shoulders and cover formed like an inverted lotus, on the top of which is a seed pod. The body of slightly fired buff pottery is covered with a leaf-green glaze that stops in an uneven line short of the foot.

T'ang Dynasty.

Diameter: $9\frac{1}{4}$ inches. Height: $13\frac{3}{4}$ inches.

- 83 Graceful bowl with rounded sides, slightly flaring rim, and straight foot. The strong buff body is covered with a fairly thick, but uneven, minutely crackled glaze that stops at the base of the foot rim. The under side of the latter is unglazed and burnt grey. On the inside bottom of the bowl are five spur marks. This is a very early specimen, probably of the T'ang Dynasty.

Diameter: $6\frac{3}{4}$ inches. Height: $3\frac{1}{4}$ inches.

SUNG DYNASTY

JU, KUAN, KO, TING, TZ'Ũ CHOU, CHÜN, CHIEN,
LUNG-CH'ÜAN, KUANGTUNG WARES

SUNG DYNASTY

JU WARE

THIS ware owed its origin to the fact that, during the Northern Sung period (960–1127 A.D.), the porcelain of Ting Chou temporarily fell into disfavour at court and the emperor ordered the factories at Ju Chou, in the province of Honan, to make a *ch'ing* (blue or green) porcelain to take its place. No authenticated specimens are known to exist to-day; but as this was the most famous ware of Sung times, our account of the various manufactories of that period would be incomplete without a brief description of it.

The body of this ware was said to have been of a dark colour, and the glaze to have been lustrous and thick, like "massed lard," and sometimes crackled. Like the *Ch'ai* ware, the colour desired was "the blue of the sky after rain," probably a blue or green. An "egg white," or white with a greenish tinge, was another variety. The glaze was said to be similar in colour to that of the contemporary Korean wares, which were grey green or greenish grey, with a more or less obvious tinge of blue.

With the flight of the court in 1127 A.D. to its new capital at Hang Chou, the porcelain of Ju Chou sank into obscurity. By the end of the Ming Dynasty (1368–1644 A.D.) the ware became extinct.

There were kilns in various other districts making the same type of ware as that at Ju Chou, but with much less success. At the latter place the finest pieces were offered for Imperial use, those rejected being sold.

KUAN WARE

KUAN *yao*, or Imperial ware, was made at K'ai-fêng Fu, province of Honan, during the Northern Sung period.

The factory was established by Imperial mandate either in the Ta

HAN, T'ANG AND SUNG POTTERIES

Kuan (1107–1110 A.D.) or Chêng Ho (1111–1117 A.D.) period, and its fine pieces were offered to the emperor, the others being sold. In all probability potters accompanied the court in its flight southward across the Yangtse River, for kilns were set up in the Imperial precincts at Hang Chou, and the northern traditions were continued. There were two other factories there, one under the Phoenix Hill and the other "below the suburban altar." At the first of these a red clay is said to have been used, giving the vessels the so-called "brown mouth and iron foot"; at the second, the old northern types were followed, but the ware was inferior.

The general characteristics of Kuan *yao*, so far as we know, may be summed up as follows:

The body of fine-grained stoneware, either of reddish or whitish colour, assumed a rusty brownish tint where exposed to the fire of the kiln.

The glaze, of an opalescent quality, was smooth and even, and ended close up to the foot in a fairly regular line, a patch of glaze being usually on the under side of the foot. The ware was frequently crackled, and sometimes colour was rubbed into the crackle.

The colours varied from deep brownish green to pale dove grey and lavender blue tints, relieved by passages of crimson or red which in turn shaded off into green and brown, and often assumed fantastic shapes.

KO WARE

THE Ko *yao*, or elder brother's ware, was made by the elder of the Chang brothers in the Lung-ch'üan district, Ch'u-chou Fu, province of Chekiang, possibly during the Southern Sung period (1127–1279 A.D.).

This ware forms the link between the obscure Ju and Kuan wares and the definitely known varieties of Lung-ch'üan Celadon, having the delicate bluish green and grey tones of the former, and the stronger grass-green and sea-green tones of the latter. The Ko and Kuan wares were so similar that they were often described together, the slight differences being in the size of the crackle and the quality of the glaze.

SUNG—TING WARE

The body was a dark reddish brown clay of fine close grain, burnt blackish where exposed to the fire of the kiln.

The manufacture of *Ko yao* continued into, or was taken up again in the Yuan Dynasty. In order to obtain a closer resemblance to the Sung specimens, red clay was sent for from Hang Chou so that the potters could the better obtain the "brown mouth and iron foot" which was so characteristic of those early pieces. This ware was coarse and dry in body and inferior in colour, according to one Chinese authority. These later pieces were also said to be made without crackle, but this sweeping statement is rather questionable.

TING WARE

FROM remote times the manufacture of a white ware, if not actually a white porcelain, appears to have existed at Ting Chou, the modern Chên-ting Fu, province of Chih-li. This ware was patronized by the Sung emperors and was said to have been at its best during the Chêng Ho and Hsüan Ho periods (1111–1125 A.D.). The Ting Chou potters accompanied the court in its flight southward in 1127 A.D., and established themselves in the vicinity of Ching-tê Chên. The ware made there was called Nan, or Southern, Ting, and was practically as fine as that made at Ting Chou.

The greyish white body was of a fine-grained clay of compact texture, varying from a slightly translucent porcelain to an opaque porcelaneous stoneware. It was not so vitrified as the more modern porcelains, lacking their flintlike fracture, but was capable of transmitting light in the thinner and finer specimens, and consequently may be regarded as one of the earliest Chinese wares which fulfil the European definition of porcelain.

The glaze was of an ivory tint, the finer and whiter varieties being called *pai*, or white, Ting, and *fên*, or flour, Ting. Another variety of a coarser kind, having an opaque, earthy body and glaze of a yellowish tone, usually crackled and stained, was called *t'u*, or earthen, Ting. The glaze of the *pai* and *fên* Ting pieces was rich and unctuous, being often compared to "congealed fat" or "mutton fat."

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The designs that were carved in low relief or etched with a fine point were considered best, those moulded or stamped being considered inferior. The designs most frequently met with are the *mu-tan*, or tree peony; the lotus; flying phoenixes, etc. The moulded ornament was more elaborate, and consisted of dense peony scrolls with flying phoenixes; radiating panels of flowers; fish among water plants, and wave patterns. Carved designs from ancient bronzes are also met with.

Owing to defects in its glaze the Ting *yao* lost favour at court for a little while, and was replaced by the famous Ju *yao*.

The purple and black varieties were more valued than the white and flour Ting.

There were many famous and successful imitations of Ting *yao* made in the Yüan, Ming, and Ch'ing Dynasties; and ware similar to that of Ting Chou was manufactured at various other places.

84 Wine ewer of graceful ovoid body, straight neck, and flaring lip. The short spout has a vertically ribbed collar connecting it to the body. The handle is formed by a lion standing on his hind legs and stretching his head and forepaws over the rim as though trying to get at the contents of the ewer. The biscuit is a white porcellaneous stoneware over which a thin creamy glaze has been flowed. Owing to long burial this has lost its vitreous character, so that the texture is now more like that of stone or marble.

Sung Dynasty.

Height: 5 inches. Diameter: $3\frac{1}{2}$ inches.

85 Saucer of white porcelain, covered with a transparent ivory glaze, and decorated with a lotus blossom and foliage incised beneath the glaze. A copper band encases the lip of the dish. The base is glazed.

Ting ware.

Sung Dynasty.

Diameter: $4\frac{3}{4}$ inches. Height: $\frac{3}{4}$ inch.

86 Six-lobed plate of white porcelain covered with a transparent ivory glaze. The pressed decoration consists of three peony blossoms and foliage, enclosing which is a scrolled border. A copper rim encases the edge of the plate, and the bottom is glazed.

Ting ware.

Sung Dynasty.

Diameter: $5\frac{3}{4}$ inches. Height: $\frac{1}{2}$ inch.

SUNG—TING WARE

87 Cup with cover of white porcellanous stoneware covered with a thin solid white glaze. Most of the bottom inside the cup and part of the foot are unglazed. This cup, which is beautifully potted, has a flaring lip, straight sides, and flat bottom resting on a small circular foot. The inside is divided into six panels, suggesting a flower. There is also a foot on the cover, which, when placed under the cup, serves as a saucer.

Ting ware.

Sung Dynasty.

Height: $3\frac{3}{8}$ inches. Diameter: $4\frac{11}{16}$ inches.

88 Graceful porcelain wine ewer with three-branched handle and curved spout. The glaze is almost white. Vertical incised lines divide the body into panels which are enclosed by horizontal lines at top and bottom. The handle ends in three bunches of pressed flowers near the spout. These bunches are tied together and terminate in a pressed scroll-like ornament.

Ting ware.

Sung Dynasty.

Height: $6\frac{1}{4}$ inches. Diameter: $3\frac{3}{4}$ inches.

89 Cylindrical incense burner on three short legs. The straight sides are ribbed horizontally, and the mouth is encased in a copper rim. The white porcelain body is covered with a greenish white glaze which has run down in gummy tears on the inside, the bottom of which is partially unglazed, as is also a small patch on the bottom of each foot.

Ting ware.

Sung Dynasty.

Diameter: $5\frac{1}{2}$ inches. Height: $3\frac{1}{4}$ inches.

90 Quadrilateral vase with sloping sides contracting at the neck. The body of grey stoneware is covered with a rich creamy glaze. Each side has a panel filled with many-petalled lotuses, stems, leaves, and borders of bronze design, which have been cast from an intaglio mould, so stand out in slight relief. The inside of the base is glazed, and the lip is encased in a copper band.

Ting ware.

Sung Dynasty.

Width: $3\frac{1}{4}$ inches. Depth: $2\frac{7}{8}$ inches. Height: $4\frac{7}{8}$ inches.

91 Elongated, ovoid-shaped vase of greyish porcellanous ware covered with a creamy glaze. The incised decoration which covers the vase consists of a collar of sweet-flag leaves, below which are two bands, one with the key-fret and the other with a scroll design. The main decoration consists of large, many-petalled

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chrysanthemums and tendrils, below which is a lotus-petal and scroll border. The foot, which flares out, is quite deep, and only the bottom of its rim is unglazed. A metal rim encases the lip, and the top of the neck is repaired.

Ting ware.

Sung Dynasty.

Height: 10 inches. Diameter: $4\frac{1}{8}$ inches.

92 Jar of grey porcellanous stoneware covered with a creamy slip on which is sketched in iron black a *lohan* seated on a deer. The transparent glaze is covered with a mesh of accidental crackle, which is stained brown in places. The inside of the base is also glazed, and the lip has been ground down.

Ting type of ware.

Height: $9\frac{1}{2}$ inches. Diameter: $6\frac{1}{2}$ inches.

93 Thin bowl of graceful shape made of buff stoneware and covered with a dark reddish brown glaze. Inside the bowl is divided into six panels, each containing sprays of flowers, and on the bottom is another spray. The decoration is in slight relief due to the fact that it was formed in a mould. Pieces of glaze have been chipped out of the sides of the bowl and the rim is encased in silver. This specimen is unique.

Ting ware.

Sung Dynasty.

Diameter: $6\frac{1}{4}$ inches. Height: 2 inches.

94 Thin bowl of graceful form, made of buff stoneware and covered with a blackish brown glaze. Inside the bowl is divided into six panels, each containing a spray of flowers, and in the bottom are two fish amongst waves. The decoration is in slight relief due to its having been formed in a mould. The rim of the bowl is encased in silver. This is a most unusual specimen.

Ting ware.

Sung Dynasty.

Diameter: $6\frac{5}{8}$ inches. Height: 2 inches.

TZ'Ů CHOU WARE

THIS ware, closely related to the Ting group, was made at Tz'ŭ Chou, formerly in the Chang-tê Fu, in Honan, and now included in the Kuang-p'ing Fu, Chih-li. The potteries here must have assumed importance at an early date, for specimens of the Tz'ŭ Chou type have been found on sites of a date not later than the T'ang Dynasty.



No. 102
Statue of Daruma
Tz'ü Chou Ware—Sung Dynasty

SUNG—TZ'Ů CHOU WARE

Good specimens of this ware were very similar in construction to those of Ting Chou; and the plain, undecorated pieces of the former were said to have brought even higher prices than those of the latter. These plain wares can be distinguished from each other only by the peculiarities of their shapes.

The body of Tz'ŭ Chou *yao* was a greyish buff, porcellanous stoneware, coated with a creamy white slip, and covered with a transparent glaze, almost colourless, but with a creamy tinge.

By far the largest number of Tz'ŭ Chou pieces were decorated with rapid, bold, and rather impressionistic sketches, or designs, painted in shades of brown, varying from black to a soft coffee colour, and sometimes touched with reddish brown. These designs were either painted directly on the glaze or on the slip, which was sometimes left unglazed. In the Ming Dynasty, or even earlier, a maroon slip was added to the brown and black. Green, red, and yellow enamels were most successfully used on the glaze, especially on the statuettes and vases, which in some cases seem to have been made prior to Sung; but their exact date has not yet been satisfactorily established. From the Sung through the Ming period a beautiful turquoise blue glaze, similar to that on Persian and Syrian pottery, with black underglaze decoration, was employed at these kilns. Underglaze blue is also found on Tz'ŭ Chou wares, but we have no information as to when it was introduced. Figures and statuettes, mostly of deities, have been made at Tz'ŭ Chou from earliest times. The early and better figures were modelled with great strength and vigour, and rank with the best of ceramic statuary.

Another and a most interesting phase of this ware was that in which the designs were either engraved or executed in a manner usually known as the *graffito* process, in which the lines of the design were cut through a layer of slip that contrasted in colour with the underlying material. Sometimes the ground of the pattern was freely cut away, exposing considerable areas of the body.

As there is no way of identifying the peculiarities of the various factories that worked along the same lines as those of Tz'ŭ Chou, Mr. Hobson thinks it advisable to designate this group by some such formula as "Tz'ŭ Chou type." This ware is being made to-day along traditional

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lines, but it lacks the character, bigness, and fine quality of the early specimens. The body is a hard, greyish white stoneware, with no slip covering, and the glaze is yellowish, soft-looking, and freely crackled, without the solid qualities of the older ivory glaze on a white slip coating.

95 Tazza with wide convex rim, cylindrical body, and flaring stand. The hard buff stoneware is covered with a creamy slip over which a dense white glaze has been flowed, leaving the greater part of the stand and the inside of the cup uncovered.

Tz'ü Chou type of ware.

Sung Dynasty.

Diameter: $4\frac{1}{2}$ inches. Height: $3\frac{5}{8}$ inches.

96 Large, wide-swelling, ovoid jar of buff pottery covered with a creamy slip over which is a transparent, colourless glaze. The decoration consists of two bands of ornament painted in a brownish black under the glaze. The upper of these, at the neck, consists of radiating lotus petals, between which are stamen-like lines. The lower, wider band contains phoenixes flying amongst clouds. The feathers, etc., and scrolls on the clouds are indicated by white lines made by scratching through the black and exposing the slip.

Tz'ü Chou type of ware.

Diameter: $13\frac{5}{8}$ inches. Height: $12\frac{3}{4}$ inches.

97 Gallipot vase of grey stoneware covered with a rich, creamy slip over which is a transparent glaze of a slightly creamy tinge. The decoration, painted in a greyish black under the glaze, consists of two floral sprays below which, and widely separated from each other, are two pairs of parallel lines. The glaze ends at the foot.

Tz'ü Chou type of ware.

Sung Dynasty.

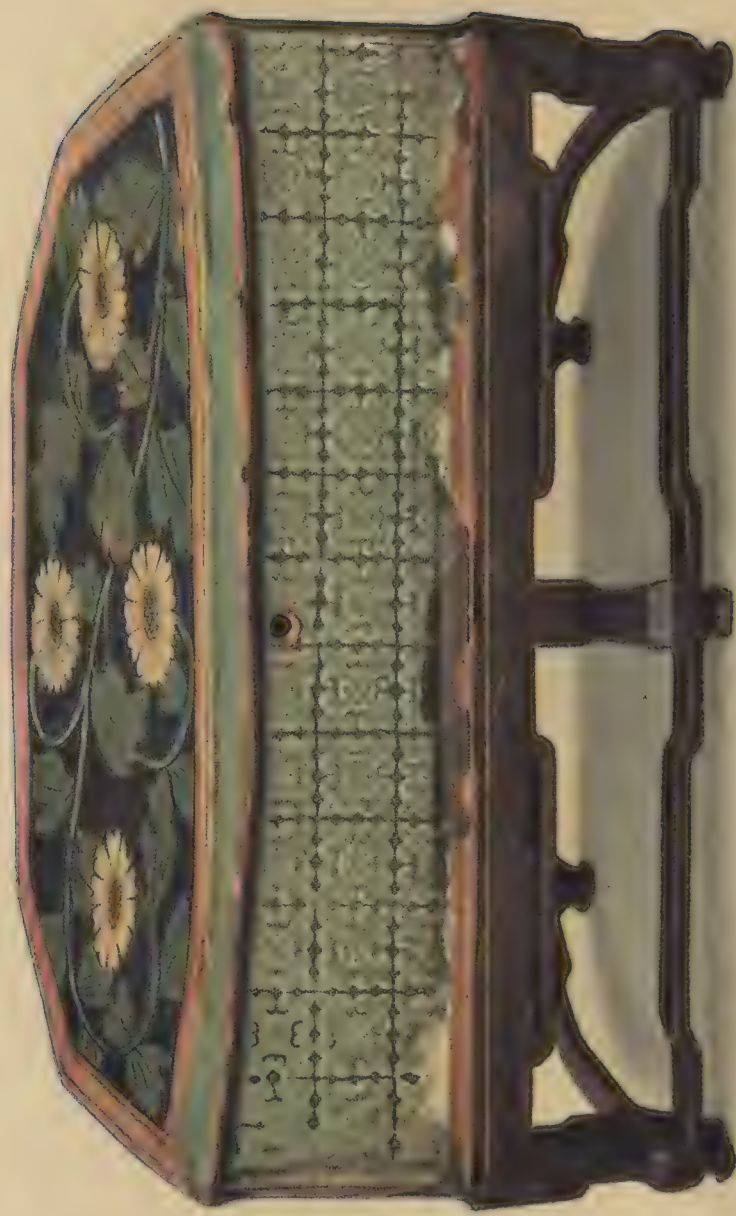
Diameter: $6\frac{7}{8}$ inches. Height: $11\frac{1}{2}$ inches.

98 Oviform vase with short neck and thick flaring lip, four small handles being attached at the neck. The buff body is covered on the upper half with a creamy slip, decorated in blue-black with two rings and three birdlike designs, and covered with a frosted, transparent glaze of a creamy tinge. The lower half is covered with a soft, seal-brown glaze that stops at the base of the foot. The bottom of the latter is bare, but the inside of the foot is glazed brown.

Tz'ü Chou type of ware.

Sung Dynasty.

Diameter: 6 inches. Height: $10\frac{1}{2}$ inches.



No. 110
Six-sided polychrome pillow
Sung Dynasty

SUNG—TZ'Ů CHOU WARE

99 Globular jar with short, slightly flaring neck ending in a lip that curls back like a cuff. The body of coarse, buff stoneware is covered with a crackled slip over which is a transparent, pale grey glaze. The decoration consists of a wide band of flowers and leaves, incised under the glaze, and rendered in a bold but naturalistic manner. The background is painted a dark reddish brown. Above this band are two lines between which are sets of wisplike lines, all incised under the glaze. The flat base is covered with the creamy slip.

Tz'ŭ Chou type of ware.

Sung Dynasty.

Diameter: $12\frac{3}{4}$ inches. Height: $14\frac{1}{2}$ inches.

100 Jardinière of coarse buff pottery covered with a crackled creamy white slip over the greater part of which is a transparent, pale greenish brown glaze. The inside of the jar and the flat bottom are unglazed and burned a reddish colour. The decoration consists of bamboo and plum trees, chrysanthemums and iris plants, in high relief and enamelled a rich, dark brown tinged with green, the plum and chrysanthemum blossoms being blue. These motives are rendered with great strength and freshness, and have an individual character of a highly decorative sort.

Tz'ŭ Chou type of ware.

Sung Dynasty.

Diameter: $11\frac{3}{4}$ inches. Height: $7\frac{5}{8}$ inches.

101 Jar with wide mouth made of grey porcellanous stoneware covered with a creamy slip on which three fleeing deer are sketched in reddish brown and black. The transparent glaze, minutely crackled and stained grey, covers the outside and inside of the jar. The lip and foot are unglazed.

Tz'ŭ Chou type of ware.

Height: 4 inches. Diameter: $4\frac{3}{4}$ inches.

102 Standing statue of Daruma with folded arms and flowing robes which cover his head like a hood. The figure is of greyish buff porcellanous stoneware covered with a thick transparent yellowish glaze under which is a creamy slip. The robes are decorated with a marbled veining in dark brown under the glaze, a type of design called *mokume* by the Japanese. The eyebrows, pupils, moustaches, and beard of the sage are dark brown, the hair being indicated by incised lines. He stands rapt in contemplation, gazing off into space, his left foot projecting from beneath the edge of his garment. It was this same Daruma who came to China from India during the Liang Dynasty (502–557 A.D.) and founded the Zen sect of Buddhism.

Tz'ŭ Chou type of ware.

Sung Dynasty.

Height: $6\frac{1}{2}$ inches. Width of base: $4\frac{1}{8}$ inches.

(Illustrated)

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103 Jar with swelling shoulders on which are placed four grotesque grinning heads modelled in full relief. The greyish stoneware is covered with a creamy slip over which is a crackled transparent glaze. The eyes of the grotesques are black and their cheeks brown.

Tz'ü Chou type of ware.

Height: $6\frac{1}{4}$ inches. Diameter: $8\frac{3}{4}$ inches.

104 Small seated lion of close, smooth, buff pottery covered with a creamy slip over which is a transparent, colourless glaze enamelled with blue, purple, and greenish yellow. The body is hollow.

Tz'ü Chou type of ware.

Width: 1 inch. Height: $1\frac{1}{2}$ inches.

105 Statuette of a child riding a horse. The body is a grey stoneware, over the upper part of which is a creamy slip covered with a transparent glaze. The child faces to the left and wears a green garment from which protrude reddish-brown boots. The eyes of both rider and horse, the harness and horse's ears are enamelled the same reddish brown. The child's two tufts of hair and the horse's tail are a greenish dark brown.

Tz'ü Chou type of ware.

Sung Dynasty.

Width: $3\frac{3}{8}$ inches. Height: $3\frac{1}{4}$ inches. Depth: $1\frac{1}{4}$ inches.

106 Statuette of a lady, standing on a square base, made of a buff pottery covered with a creamy slip over which is a transparent, colourless glaze on which are vestiges of red and green enamels. The lips are red, the eyes, eyebrows, and hair being a glossy black. On top of the latter, at the back, is a broad white knob, probably representing a cloth covering the knot of hair. The arms are placed just below the breast, one above the other, as though holding up the flowing draperies that cover the body. A short cape hangs from the shoulders.

Tz'ü Chou type of ware.

Sung Dynasty.

Size of base: $1\frac{7}{8} \times 1\frac{3}{4}$ inches. Height: $6\frac{3}{8}$ inches.

107 Statuette of a demon, one of the four guardians of the heavens, standing on a square base. The body of buff pottery is covered with a creamy slip over which is a transparent, colourless glaze to which vestiges of red and green enamels still adhere. The hands are folded and rest on the top of a huge club. The upper garment is low-necked and short-sleeved, the front ends being tied together on the chest, those at the back falling straight to below the waist. The lower garment fits



No. 109
Pair of polychrome vases
Tz'u Chou Ware—Sung Dynasty

SUNG—TZ'Ů CHOU WARE

closely, falling to the ground. The eyes, horns, and club are covered with a glossy brownish black, and the figure is hollow.

Tz'ŭ Chou type of ware.

Sung Dynasty.

Size of base: $1\frac{7}{8} \times 1\frac{3}{4}$ inches. Size of figure: $6\frac{1}{4}$ inches.

108 Three-quarter-length fragment of a statue of a lady of high rank. The hollow body of buff pottery is covered with a creamy slip over which is a transparent, colourless glaze, partially crackled. The face is delicately modelled, the lips are red, the eyes, eyebrows, and hair being black. The latter is parted in the middle and drawn back from the face in fairly tight folds. The head-dress, of triangular form, starts behind the ears and ends high above the head. The crest consists of a sitting phoenix, enamelled yellow, the plumage being outlined in black and touched with green. On each side of this is a red oval spot, and the colour of the rest is green outlined in black. The costume consists of several undergarments, their edges showing at the neck and sleeves, the latter enveloping the arms folded on the breast. A cloak with short cape falls loosely from the shoulders. The enamels are red, yellow, and green, lined with black.

Tz'ŭ Chou type of ware.

Sung Dynasty.

Width: $3\frac{3}{4}$ inches. Length: $7\frac{3}{4}$ inches. Depth: $2\frac{1}{4}$ inches.

109 Two pear-shaped vases with flaring lips. The hard, dense buff pottery is covered with a rich creamy slip, over which is a transparent colourless glaze. Near the base is a wide band of green enamel, iridescent in places, on which are lotuses and leaves outlined in iron red, the tips of the petals being also red. At the base of the neck, on an olive yellow ground, is a band of lotus petals pointing downwards, outlined in red and decorated with red scrolled panels, with green borders. On the shoulder are two bands, one of red, the other of green. Above the neck panel are bands of iron red. The glaze and slip stop short of the foot.

Tz'ŭ Chou type of ware.

Sung Dynasty, or earlier.

Height: $7\frac{1}{16}$ and $7\frac{1}{2}$ inches. Diameter: $3\frac{3}{8}$ inches and $3\frac{1}{2}$ inches.

(Illustrated)

110 Six-sided pillow made of hard, reddish buff pottery. The top panel is framed with a narrow amber border enclosing a graceful spray of blossoming chrysanthemums. The flowers of this have cream petals and green centres, and the leaves are a rich dark green, their veins being of the same colour as the background, which is a blackish green. The sloping moulding around the top and the panels on the straight sides are covered with a dark green glaze of the same shade as the chrysanthemum leaves on the top. Each panel is filled with an impressed square diaper pattern composed of four fleurs-de-lis. These patterns and the

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chrysanthemum spray are slightly raised by a creamy slip under the glaze. The thin, transparent lead glaze, minutely covered with age crackle, stops at the base moulding in a line of tear drops. The inside of the pillow is hollow.

This specimen is a beautiful example of decorative art, the design being executed with the greatest skill and taste.

Sung Dynasty or earlier.

Extreme length: $12\frac{3}{4}$ inches. Extreme width: $5\frac{5}{8}$ inches. Height in front: $3\frac{3}{8}$ inches. Height in back: 4 inches.

(Illustrated)

111 Bottle-shaped vase of dense grey porcellanous stoneware covered with a soft, clear glaze of purplish brown, splashed with blue and yellow, giving a most interesting play of colour. The neck ends in a flat, thick band incised with the key-fret, and at the junction of the body and the neck is a collar of palmetto leaves. A graceful scroll pattern of flowers and foliage in relief covers the body of the bottle. The foot rim is bare, but the inside of the base is covered with a transparent glaze of blue.

Tz'ü Chou type of ware.

Height: $7\frac{3}{4}$ inches. Greatest diameter: 4 inches.

(Illustrated)

112 Large, wide-swelling, ovoid jar with straight lip. The body is a heavy brown stoneware over which is a thick, metallic, dark brown glaze both outside and inside. The upper half of the former is decorated with two bands of ornament, the one at the neck containing radiating petals, and the lower one a scrolled foliated pattern. The glaze has been cut away to expose the biscuit, which acts as a background for the design.

Tz'ü Chou type of ware.

Yüan Dynasty.

Diameter: $14\frac{1}{4}$ inches. Height: $14\frac{1}{4}$ inches.

CHÜN WARE

THE Chün ware is said to have been first made in the early part of the Sung Dynasty at Chün Chou or Chün-t'ai, the modern Yü Chou, in the K'ai-fêng Fu, Honan province.

This ware was not appreciated by the connoisseurs of the fourteenth century, as, being destined for every-day uses and aiming at serviceable qualities rather than "antique elegance," it was made with much strength and solidity. Thanks to these very qualities, we are to-day



No. 111
Purple bottle-shaped vase

SUNG—CHÜN WARE

able to acquire in excellent condition many choice specimens. It was not until the end of the Ming Dynasty that its beautiful glazes had won for it a place among the celebrated Sung wares, although even then certain varieties were considered undesirable.

The body of the Chün *yao* is of two varieties: one, of a fine, whitish grey porcellanous ware of close texture and considerable refinement, called by the Chinese *tz'ũ t'ai*, or porcelain body; the other, of a sandy yellow earthenware, coarse and thick, and without refinement, called *sha t'ai*, or sandy body.

The glazes are of the thick opalescent kind which flows sluggishly and often stops short of the base in a thick, wavy roll or in large drops. On the salient parts of the vessels the glaze is thin and more or less colourless, but in the lower parts and in the depressions, where the glaze collects in thick masses, the depth and play of colour are wonderful. Even on the finest specimens the colour is never quite continuous or unbroken. The glaze is filled with streaks, bubbles, hair lines, and dappling, and a rather faint crackle is usually present. *Ch'iu-ying wen*, or "earthworm" marks, which appear to be irregular partings in the colour of the glaze, are usually found only on the fine pieces, and are regarded as signs of genuineness.

The colour of the glaze, which is the crowning glory of this ware, varies from dove grey, lavender, crushed strawberry, dappled purple, and crimson to a crab-shell green. Then there are the so-called "mixed colours," in which we find crimson and purple on a turquoise ground, and many similar combinations.

This ware was used mostly for bulb bowls, deep flower pots with saucers to match, bowls, large and small vases, jars and incense burners. The finest pieces have a Chinese numeral, from 1 to 10, incised under the foot, which is thought to designate the sizes of the pieces. On the foot of the bulb bowls there is generally a ring of spur marks, inside of which are the numeral and usually two inscriptions, giving the names of the palace and pavilion to which the piece belongs.

Although the manufacture of Chün *yao* has apparently never ceased since its establishment, the ware deteriorated after the Sung Dynasty and is no longer considered of importance as an artistic production.

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113 Small rounded bowl of greyish porcellanous stoneware covered with a crackled greyish white glaze that stops in an even line at the foot rim, which is burned a blackish brown. The inside of the foot is also glazed.

Chün type of ware.

Sung Dynasty.

Diameter: $3\frac{1}{8}$ inches. Height: $1\frac{1}{2}$ inches.

114 Small rounded bowl, with slightly contracted mouth, made of grey porcellanous stoneware and covered with a beautiful pale blue glaze which stops in an even line at the foot, inside of which is a patch of glaze. At the rim, where the glaze is thin, the grey body is visible; and at the base, where it was exposed to the fire, the stoneware is burned brown.

Chün ware.

Sung Dynasty.

Diameter: $3\frac{1}{4}$ inches. Height: $1\frac{3}{4}$ inches.

115 Incense burner of globular body, short, straight neck with flanged mouth, and two upright rectangular handles connected to the globular body by snakelike forms. The grey porcellanous stoneware of the body, burned reddish where exposed, is covered with a thick glaze of pale blue, through which the body is visible on the salient parts. The ends of the feet and a patch on the base of the body are unglazed.

Chün ware.

Sung Dynasty.

Diameter: $4\frac{3}{8}$ inches. Height: $4\frac{1}{4}$ inches.

116 Graceful cone-shaped bowl, made of grey porcellanous stoneware and covered with a beautiful smooth blue glaze through which numberless little round openings or bubble holes can be seen. At the lip, where the glaze has run thin, the grey body is visible. The unglazed foot is burned a reddish buff.

Chün ware.

Sung Dynasty.

Diameter: $4\frac{5}{8}$ inches. Height: $3\frac{3}{4}$ inches.

117 Bottle-shaped vase with body moulded like a lotus blossom. The hard buff ware, burned reddish where exposed, is covered with a crackled, opalescent, turquoise blue glaze flushed with crimson, that stops at the foot, the inside of which is glazed.

Formerly in the collection of the late Henry Sampson, Esq.

Soft Chün ware.

Sung Dynasty.

Height: 6 inches. Diameter: $4\frac{1}{4}$ inches.



No. 122
Bulb bowl of Imperial Chün ware
Sung Dynasty

SUNG—CHÜN WARE

118 Melon-shaped vase with short, straight neck and slightly spreading base. The very hard buff body is covered with a thick, opalescent, sky-blue glaze, interestingly crackled. At the mouth, where the glaze has run thin, the buff of the body is plainly visible. The base of the foot is unglazed, but the deep, concave inside of the foot, and also the inside of the vase, are glazed.

Soft Chün ware.

Sung Dynasty.

Height: $7\frac{1}{2}$ inches. Diameter: $5\frac{1}{8}$ inches.

119 Face bowl with scalloped, flanged rim under which is a handle. The greyish brown stoneware body is covered completely, except for three spur marks on the base, by a crackled sky-blue glaze of paintlike quality, with frosting of a pale cream colour.

Sung Dynasty.

Diameter: $6\frac{1}{4}$ inches. Height: $2\frac{1}{4}$ inches.

120 Miniature jar with wide swelling shoulders, low neck, and convex cover with cone-shaped knob. The body is a dense grey stoneware burned a reddish brown where exposed to the fire of the kiln. On the sides are six vertical bosses, cicada-shaped. Between these are panels containing alternately latticework and scrolls of foliage and blossoms, enclosed between horizontal lines. The cover has a band of latticework at its rim. The decoration is painted in a metallic brown beneath a semitransparent crackled glaze of lavender blue, which stops short of the foot. A patch of glaze is on the inside of both cover and jar. This is a unique piece and shows an early form of underglaze decoration.

Chün type of ware.

Sung Dynasty.

Diameter: $4\frac{1}{16}$ inches. Height: $2\frac{5}{8}$ inches.

(Illustrated)

121 Plate of grey porcellanous ware covered with a smooth, thick glaze of sky-blue relieved by passages of crimson purple of fantastic shapes. The rim and the base of the foot are burned a rusty brown, the area inside the latter being almost entirely glazed and having three spur marks. In many places the grey of the body is visible through the glaze.

Chün ware.

Sung Dynasty.

Diameter: $7\frac{1}{2}$ inches. Height: $1\frac{1}{2}$ inches.

122 Bulb bowl of bronze form with three cloud-scroll feet, bordered on the exterior with two rows of studs, the upper row enclosed by raised bands. Greyish white porcellanous body. Inside, the bowl is covered with a mottled light blue

HAN, T'ANG AND SUNG POTTERIES

and creamy glaze, and on the bottom is a large and interesting group of "earth-worm" marks. The outside is covered with an unctuous, thick glaze of finely dappled grey-blue and purple, the latter predominating, with passages of hawthorn red, making a most beautiful and interesting combination of colours. On the salient parts, where the glaze has run thin, the colour is a pale olive. The foot of the bowl is covered with an olive and reddish brown glaze. There is a ring of spur marks, and three scars where the numeral 1 and two inscriptions have been hacked and scratched out. This is an unusually fine piece of large size, and is in excellent condition.

Imperial Chün ware.

Sung Dynasty.

Diameter: $9\frac{1}{2}$ inches. Height: $3\frac{3}{4}$ inches.

(Illustrated)

123 Large bowl with rounded sides and slightly flaring lip. The body is a fine porcellaneous stoneware, burned a reddish brown where exposed. Both on the inside and outside, the bowl is covered with a deep red glaze with flushes of purple. The rim and foot, where the glaze has run thin, are a dark brown colour, and the under side of the foot is unglazed. The bowl is beautifully mended with gold lacquer. This is a most unusual specimen of early Sung Chün *yao*, and of this quality no other example exists in the collections of Europe and America.

Imperial Chün ware.

Sung Dynasty.

Diameter: $7\frac{3}{4}$ inches. Height: $3\frac{1}{2}$ inches.

(Illustrated)

CHIEN WARE

ORIGINALLY this ware was made at Chien-an, but later the factory was removed to Chien-yang, both places being in Chien-ning Fu, province of Fukien. We do not know when the factories were first established, but records show that they were in operation in the tenth century.

The body of Chien *yao* is either a fine buff stoneware or a dark brown earthenware. A thin brown or purplish slip sometimes covers the body.

The glaze is quite thick and of an iridescent, lustrous purplish or bluish black. On the bowls this is usually streaked or spotted with golden or reddish brown markings, known as "hare's fur" or "partridge breast," on both the outside and inside surfaces, and plum blossoms,



No. 123
Large bowl of Imperial Chün ware
Sung Dynasty

SUNG—CHIEN WARE

dragons, etc., are sometimes indicated on the inside in black. The lustrous black glaze is also treated with larger splashes of reddish brown, which sometimes cover almost the whole surface. The glaze, as a rule, stops short of the foot in a wavy roll or large drops. Frequently the rim of the bowls, where the glaze has run thin, shows a decidedly clear brown colour.

Another variety of Chien ware has a coarse porcellanous stoneware body, varying from a greyish white to buff, and sometimes spotted with black metallic particles. A lustrous reddish brown glaze of a very metallic nature appears on vases on which are reserves in the biscuit decorated with weapons, landscapes, bamboo, etc., painted with the brown glaze. Many of the pieces of this Chien group are said to be found in Honan.

Bowls of Chien *yao* are especially suitable for the esthetic Tea Ceremony, the lustrous black of the glaze acting as a foil to the light green colour of the tea; and the ware, being somewhat thick, takes quite a while to heat, but, when once heated, is slow to cool. The Japanese have always highly prized the tea bowls of this ware, which they call *Temmoku*, and to-day the majority of them are to be found in Japan rather than in China. This is accounted for by the fact that with the passing of the Sung Dynasty light green-coloured whipped tea went out of style. The tea of the Mings was boiled and of a dark colour which looked better in bowls of light shades or white porcelain.

After the Yüan Dynasty very little is heard of this ware, but, as far as we know, its manufacture continued.

124 Small bowl, with high sides, made of buff stoneware and covered with a thin, bluish black glaze almost completely concealed by another of reddish brown. The glaze stops above the foot, and the body is burned red next to the glaze.

Chien ware.

Diameter: 3 inches. Height: $1\frac{5}{16}$ inches.

125 Small cup of buff stoneware covered with a bluish black glaze, splashed with reddish brown, which stops above the base. At the rim, where the glaze has run thin, the buff body is visible.

Chien ware.

Diameter: $3\frac{1}{2}$ inches. Height: $1\frac{3}{8}$ inches.

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126 Small rounded bowl of buff stoneware covered with a bluish black glaze over which a reddish brown has been run. At the lip, where the glaze has run thin, the buff body is visible. The glaze stops above the foot.

Chien ware.

Diameter: $4\frac{7}{8}$ inches. Height: $2\frac{1}{8}$ inches.

127 Globular jar of buff stoneware covered with a thick dark blue glaze, splashed with reddish brown, which ends in an uneven line slightly below the centre of the jar. At the lip, where the glaze has run thin, the buff body is visible.

Chien ware.

Diameter: $4\frac{5}{8}$ inches. Height: $3\frac{3}{8}$ inches.

128 Globular jar of buff stoneware covered with a brown slip over which is a bluish black glaze streaked with reddish brown and ending in tear-drops above the foot. The lip is unglazed, as is also the base of the foot rim.

Chien ware.

Diameter: 6 inches. Height: $4\frac{5}{8}$ inches.

129 Six-lobed plate of fine buff stoneware covered with a thick reddish brown glaze of silvery iridescence and having passages of green and bluish black. The foot rim and part of the inside of the foot are unglazed.

Chien ware.

Sung Dynasty.

Diameter: $7\frac{5}{8}$ inches. Height: $1\frac{3}{4}$ inches.

130 Small bowl with rounded sides and small foot. The light buff ware is covered with a purplish black glaze, mottled with lustrous brown splashes, having a silvery sheen. The mottling is very close at the bottom of the bowl, but gradually thins out as it approaches the rim. The latter is glazed and has a distinct edge of brown, both outside and inside. The base and foot are covered with a thin brown slip. This type of bowl is called *Temmoku* by the Japanese, who are most appreciative of the beautiful qualities which make it peculiarly well adapted for use in their Tea Ceremony.

Chien ware.

Sung Dynasty.

Diameter: $3\frac{11}{16}$ inches. Height: $1\frac{3}{4}$ inches.

(Illustrated)

131 Small tea bowl with rounded sides and small foot. The light buff ware, burned at the base, is covered with a beautiful purplish black glaze, thickly mottled on the inside with silvery spots. The rim is glazed, showing a strong reddish brown colour at its edge. This type of bowl is called by the Japanese *Temmoku*,



No. 120
Small jar and cover
Chün Ware—Sung Dynasty

SUNG—CHIEN WARE

and the silvery spotted glaze, known to the masters of their Tea Ceremony as *Yu teki*, or "boiling water," is of the greatest rarity. This particular bowl can be considered of even greater importance than the famous one in the Hayashi Collection, Tokyo, inasmuch as its condition is almost perfect.

Chien ware.

Sung Dynasty.

Diameter: 4 inches. Height: $1\frac{7}{8}$ inches.

(Illustrated)

132 Wide conical bowl with small foot and six-lobed rim, the latter being encased in a thin copper band. The body is a finely manipulated, creamy stoneware, which is covered with a beautiful glaze of reddish brown, bronze colour, with passages of green, both outside and inside, the latter having a soft silvery-spotted patina. The glaze stops at the foot, the under side of which is glazed. This bowl is very thin and is of greatest refinement.

Chien ware.

Sung Dynasty.

Diameter: $7\frac{3}{8}$ inches. Height: $2\frac{1}{2}$ inches.

(Illustrated)

133 Gallipot vase with wide-swelling shoulders, the upper part of which is formed like a lid. The body is a hard, dense, spotted grey stoneware, covered with a rich mottled brown glaze of metallic lustre, relieved by reserves on shoulder and body, those on the latter containing archaic weapons. This piece is an early example of the so-called "iron-rust" glaze, which was extensively used during the eighteenth century. It has a vigour, sturdiness, and breadth of conception that are characteristic of the greatness of the T'ang Dynasty. Possibly made in Honan province.

Chien type of ware.

Sung Dynasty or earlier.

Height: $8\frac{1}{4}$ inches. Diameter: $5\frac{5}{8}$ inches.

(Illustrated)

134 Jar of buff porcellanous stoneware coated with a creamy slip over which is run a transparent glaze that, near the bottom, becomes first olive brown, then almost black, and finally reddish brown over a black, which covers the outside of the foot in places. The foot is burned a reddish colour and is unglazed. A mesh of accidental crackle covers the upper part of the jar, and the lip is unglazed.

Chien ware.

Diameter: $6\frac{3}{8}$ inches. Height: $5\frac{1}{2}$ inches.

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LUNG-CH'ÜAN WARE

THIS ware was made in the district of Lung-ch'üan, Ch'u-chou Fu, province of Chekiang. Although the district had been famous for its potteries from the beginning of the Sung Dynasty, it was the Chang brothers, working in the market town of Liu-t'ien, who caused it to become renowned throughout the Orient. Each brother made a separate ware: the elder, *Ko yao*; the younger, *Lung-ch'üan yao*. The former used crackle, while the latter made his ware uncrackled.

Under the *Lung-ch'üan yao* are two broad classes, the distinction being that while the one had a thin body of fine white clay, the other was of a coarser and heavier make. The finer ware was called *Chang yao*, while the other was known by the name of *celadon* in Europe and *martabani* in Persia. The *Chang yao* glaze was of a bluish green colour, and through it could be seen the white of the body in patches where the glaze was thin. The *celadon* glaze varied from a greyish or bluish green to yellowish, brownish or pale apple-green. These colours were due to the presence of oxide of iron, and perhaps cobalt, in the clay, which escaped in the heat of the kiln and imparted a greenish tinge to the perhaps otherwise colourless glaze. Where exposed to the heat of the kiln, the body of these wares turned red or reddish brown.

The decoration was carved, etched with a fine point, or raised in relief by pressing in an intaglio mould or by application of small ornaments separately formed in moulds.

The designs consisted of flowers, flying phoenixes in peony scrolls, dragons in clouds or waves, etc. The best and most characteristic decoration of this period was a beautiful free-hand carving, executed with admirable taste and spirit in bold, half naturalistic, half idealistic sketches.

At the beginning of the Ming Dynasty (1368–1644) the factories are said to have been removed to Ch'u-chou. This ware was of *ch'ing* (blue green) colour with white body, which, like the older ware, assumed a red colour where exposed to the heat of the kiln; but it was not so good



No. 130
Small brown-splashed tea bowl
Chien Ware—Sung Dynasty

No. 131
Small silver-spotted tea bowl
Chien Ware—Sung Dynasty

SUNG—LUNG-CH'ÜAN WARE

as the old. The *celadon* industry in this district is said to have come to an end with the Ming Dynasty (1644).

The colour of the Sung Celadons was more grass-green and of a deeper shade than that of the Ming, the latter being more grey green; but this test cannot always be relied upon. The best test of a piece is the style of the ware, and especially the boldness and freedom of the carved designs. Sung patterns used in Ming times were apt to be overcrowded with detail which was stale and conventional; and some of the *celadon* designs of a later style are similar to those of the blue and white Ming porcelains.

During the Sung Dynasty (960–1279 A.D.) and later, the factories in Honan province were also making a *celadon* whose body was a grey stoneware, but which did not burn a reddish colour where exposed to the heat of the kiln. The colour varied from grey green to a brownish olive shade, and the decoration was usually incised or impressed under the glaze. This ware is often confounded with a type of Korai (918–1392 A.D.) *celadon* of Korea.

135 Small round box in the bottom of which are three cups separated by two lotus buds and a lotus blossom with stems. On the top of the cover is a child's figure in low relief. The body of the box is a grey stoneware, burned brown where exposed, and covered with an uncrackled *celadon* glaze of grey green, through which the body is visible on the salient parts. The foot rim is exposed, but the inside of the foot is glazed.

Honan Celadon.

Sung Dynasty.

Diameter: $3\frac{5}{16}$ inches. Height: $1\frac{5}{8}$ inches.

136 Small bowl of grey stoneware covered with a grey green *celadon* glaze. Inside, the bowl is decorated with waves and three plunging fish incised under the glaze. On the outside there is a single line just below the lip. The exposed base is slightly burned.

Honan Celadon.

Sung Dynasty.

Diameter: $4\frac{1}{2}$ inches. Height: $1\frac{15}{16}$ inches.

137 Nonagonal sacrificial cup on high reticulated base, the handle being formed by a bird with sweeping plumage perched on the rim. The body of hard porcelainous stoneware, burned brown where exposed, is covered with a thick,

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unctuous, greyish-blue *celadon* glaze, through which the white body is visible. Each side is decorated with incised underglaze scroll and diaper patterns of bronze type, the scrolls being of different designs. In the bottom of the cup is a lotus bud with leaves incised under the glaze. The bird handle is carefully modelled, the plumage, etc., being indicated by incised underglaze lines. This is a unique piece, of exceptional design, and of the highest quality.

Sung Dynasty.

Diameter: $4\frac{1}{2}$ inches. Height: $3\frac{1}{4}$ inches.

(Illustrated)

138 Graceful lotus cup of grey stoneware covered with a grey green glaze. The wide neck is decorated with carved leaves, and the body is covered with a flower and foliage design, also carved, and, like the above, beneath the glaze. The lip is divided into six petal-like divisions, the central parts of which curve outward. Whitish lines divide the inside of the cup into six panels. The base of the foot rim is unglazed and slightly burned.

Honan Celadon.

Sung Dynasty.

Diameter: $5\frac{1}{8}$ inches. Height: $4\frac{3}{8}$ inches.

139 Large conical bowl of grey stoneware covered with a bubbly grey green glaze. The inside of the bowl is decorated with lotus blossoms and leaves, ripple lines and a border of scrolled foliage, carved and incised with a fine point under the glaze. The foot rim is uncovered and slightly burned.

Honan Celadon.

Sung Dynasty.

Diameter: $9\frac{1}{8}$ inches. Height: 4 inches.

KUANGTUNG WARES

VERY little is known about the history of these wares, although the province of Kuangtung has been famous for its potteries from remote times, one reference to them going back to the T'ang Dynasty (618–906 A.D.). Another book says that the ware originated at Yang-chiang. Possibly the peculiar type created here was later adopted by the various factories that came into existence about Canton.

The usual ware is hard-fired, the colour at the base varying from



No. 132
Large six-lobed tea bowl
Chien Ware—Sung Dynasty

SUNG—KUANGTUNG WARE

dark brown to pale yellowish-grey and buff, and the thick, smooth glaze is, as a rule, mottled and dappled in a peculiar way. The colour is often blue, flecked and streaked with grey-green or white, or it may be green with grey and blue mottling. Sometimes the brown tints are most conspicuous, but those highly prized have a general tone of blue. The glaze may have a curdled appearance, or, again, may suggest lava that has boiled up. These mottled Kuangtung wares probably date back to Ming times.

Statuettes, modelled in the round, have been made in great numbers at the factories there. On these the flesh is indicated by the unglazed biscuit, over which appears to be a brown dressing of ferruginous clay. The garments, etc., are covered with a rich glaze varying in colour from crimson-red *flambé* to pea-green *celadon*.

Another type, like that in this exhibition, has a body of creamy grey stoneware covered with a "creamy crackled glaze of *t'u Ting* type," but of an opaque and satiny texture. The ornament on the larger pieces generally consists of lotuses or peonies, with foliage, in a wavelike pattern and standing out in high relief. On the salient parts the colour is a strong buff. The red-splashed lavender of the Chün and Yüan wares was also copied in this type, but the peculiar opaque glaze makes these easily distinguishable from the originals, and the crackle is more open and obvious.

There is a variety of Kuangtung ware which was apparently intended to imitate the old Chün pieces—even to the extent of incising numerals under the base. In China this is called Fat-shan Chün,—Fat-shan, the possible place of manufacture, being a town a few miles southwest of Canton. The biscuit is a brownish grey, sometimes concealed by a dark slip at the base, and the fairly fluescent crackled glaze, thin at the mouth but running thick in the lower levels, is of a pinkish cream colour, shading into lavender and flushing deep red on the shoulders. In exceptional cases the crimson predominates. The glaze is sometimes heavily mottled, like the first type described, and indicates that its origin was at the same factory. In the bottoms of dishes of this type the glaze has been known to form in deep pools of glass in which "all the changing tints of the surrounding glaze are concentrated in the

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cavity in a crystalline mass of vivid colour." This latter class probably does not date back beyond the Ch'ing Dynasty (1644–1911 A.D.).

140 Thinly potted hexagonal cup, with flat, long-looped handle, made of buff stoneware covered with a dark brown slip over which is a crackled ivory glaze, slightly tinged with pink. On the foot rim and the salient parts, where the glaze has run thin, the dark brown slip is visible. The inside of the foot is glazed. Kuangtung ware.

Diameter: $3\frac{3}{4}$ inches. Height: $1\frac{1}{2}$ inches.

141 Cylindrical incense burner, on three short legs, of creamy grey stoneware covered with a greyish buff slip. Over this is an opaque creamy crackled glaze of uneven thickness and of a silky texture, which leaves only the feet uncovered. These are completely coated with the slip, which is also visible through the glaze on the salient parts of the vessel. The main decoration consists of three large, conventionalized lotuses, connected by stems and leaves in a wavelike pattern, which stand out in high relief. Above this is a narrow border containing an archaic bronze design of key-fret and dragons in slight relief.

Kuangtung ware.

Sung Dynasty.

Diameter: $7\frac{3}{4}$ inches. Height: $9\frac{1}{4}$ inches.

142–143 Gallipot vases of buff stoneware covered with a crackled, creamy glaze, tinged with blue, of a close, paintlike texture. The decoration consists of three conventionalized lotuses and leaves, joined together by stems, forming a wavelike pattern which stands out in high relief. The inside of the foot is covered with a creamy, transparent glaze.

Kuangtung ware.

Sung Dynasty.

Height: 13 inches. Diameter: $8\frac{3}{4}$ inches.



No. 137
Nonagonal sacrificial *celadon* cup
Sung Dynasty

YÜAN DYNASTY

YÜAN WARE

YÜAN DYNASTY

YÜAN WARE

THE Yüan *tz'ü*, or ware of the Yüan Dynasty (1280–1367), as it is called of late years, is obviously the same type of ware as the Chün. It is fairly common in the form of bowls, shallow dishes, and, more rarely, vases and incense burners. The bowls are usually of conical form, with slightly contracted mouth and small foot, coated with thick, fluescent glazes, which sometimes form in deep pools at the bottom within, and end outside in thick drops or a billowy line some distance above the base, leaving a liberal amount of the body exposed to view. The body is of the *sha t'ai* class and usually of coarse grain, varying from a dark grey to buff stoneware and soft brick-red earthenware, although finer specimens are sometimes to be met with which approach the *tz'ü t'ai* class in quality. The inferior quality of its body has caused this ware to be looked down upon by the Chinese, despite the fact that the glaze is frequently of singular beauty and of innumerable varieties of colour. Lavender grey, dove grey, brown and grey green are most frequent, but as the thickness of the glaze varies with its downward flow, so the colour changes in tone and intensity. There can be no doubt of the artistic merit of many of these glazes. According to the finds of Sir Aurel Stein, pieces of this ware have been uncovered in the ruins of cities said to have been occupied no later than the twelfth century A.D. It is quite possible, therefore, that specimens of Yüan *tz'ü* do date back to the Sung Dynasty.

144 Small bowl with slightly contracting lip. The buff stoneware body is covered with a transparent sky-blue glaze, relieved by spots of purple and green, through which, at the rim, the buff body is visible.

Chün ware.

Yüan Dynasty.

Diameter: $3\frac{7}{8}$ inches. Height: $1\frac{3}{4}$ inches.

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145 Small concave dish of grey stoneware burned reddish brown at the base. The greenish blue glaze, with large crackle, stops at the foot, and is relieved by two purplish passages near the rim of the dish.

Chün ware.

Yüan Dynasty.

Diameter: $4\frac{3}{8}$ inches. Height: $1\frac{3}{4}$ inches.

146 Small bowl with contracted lip, made of brown stoneware covered with a thick smooth glaze of creamy blue which is burned brown at the lip and which ends in a roll at the foot, where the stoneware is a reddish brown. A large crackle, both inside and outside, covers the glaze, the latter being relieved by purple and green spots.

Chün ware.

Yüan Dynasty.

Diameter: $4\frac{3}{4}$ inches. Height: $2\frac{1}{8}$ inches.

147 Small, round incense burner with flanged lip and three short legs. The body of grey close stoneware, burned reddish brown where exposed to the fire, is covered with a frosted grey-green glaze, burned brown on the salient parts of the body, and stopping short of the legs and bottom. The *Pa Kwa*, or Eight Trigrams, in relief, encircle the body.

Chün ware.

Yüan Dynasty.

Diameter: $4\frac{1}{8}$ inches. Height: $2\frac{7}{8}$ inches.

148 Saucer of grey stoneware covered with a thick glaze of grey-blue relieved by passages of purple spotted with green, and ending in a roll at the foot of the saucer, which is burned a buff colour. Through the glaze, on the salient parts, the grey of the body is visible.

Chün ware.

Yüan Dynasty.

Diameter: $6\frac{3}{4}$ inches. Height: $1\frac{5}{16}$ inches.

149 Incense burner with three feet, flattened, globular body, and straight neck with flanged mouth. Two upright, rectangular handles spring from the base of the neck and are attached at the lip. On the neck are six lotus flowers and leaves, modelled in full relief and undercut, whose stems hang down and rest on the shoulders. The body of hard grey porcellanous stoneware is covered with a



No. 149

Incense burner with decoration modelled in the round
Chün Ware—Yüan Dynasty

YÜAN—CHÜN WARE

beautiful *claire-de-lune* glaze, showing brown on the salient parts. The blue on the bottom has a greenish cast. The bases of the feet are unglazed. This is a unique piece.

Chün ware.

Yüan Dynasty or earlier.

Diameter: $7\frac{1}{8}$ inches. Height: $6\frac{1}{4}$ inches.

(*Illustrated*)

150 Graceful swelling jar with short straight neck to which are attached two small-looped handles. The body is a grey stoneware, burned reddish brown at the base, and covered with a beautiful, grey-blue glaze, very smooth and crackled in horizontal lines. On opposite sides are two passages of purple containing frosted green centres, one of which takes the form of a duck. The glaze stops in a roll near the foot of the jar; and on the salient parts the grey body is visible.

Chün ware.

Yüan Dynasty.

Diameter: $5\frac{1}{2}$ inches. Height: $4\frac{1}{2}$ inches.

151 Conical bowl of buff stoneware covered with a beautiful pale greenish blue glaze relieved, on the inside of the bowl, by two green and purple splashes. The glaze stops short of the foot, which is covered with a light brown slip. A copper rim encases the lip, and the exterior of the bowl has been stripped of most of its glaze.

Chün ware.

Yüan Dynasty.

Diameter: $6\frac{15}{16}$ inches. Height: $2\frac{11}{16}$ inches.

152 Conical bowl with slightly contracted mouth, made of grey stoneware and covered with a sky-blue glaze that stops half-way from the foot in a thick roll. The blue is relieved by a flamelike passage of red and purple on the inside of the bowl. The glaze is filled with small bubbles, and shows the grey of the body at the rim where it has run thin.

Chün ware.

Yüan Dynasty.

Diameter: $6\frac{7}{8}$ inches. Height: $2\frac{13}{16}$ inches.

153 Conical bowl, with slightly contracted mouth, made of grey stoneware and covered with a sky-blue glaze that ends near the foot, which is burned a reddish

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brown. Various passages of red and purple are scattered over the blue, and at the rim, where the glaze has run thin, the grey of the body is visible.

Chün ware.

Yüan Dynasty.

Diameter: $7\frac{1}{4}$ inches. Height: $3\frac{1}{4}$ inches.

154 Plate of hard grey stoneware covered with a thick glaze of sky-blue relieved by passages of crimson and purple in curious shapes. At the rim, where the glaze has run thin, the grey body shows through. The foot is uncovered and the biscuit is burned a reddish tone at the edge of the glaze.

Chün ware.

Yüan Dynasty.

Diameter: $5\frac{7}{8}$ inches. Height: $1\frac{3}{16}$ inches.

155 Incense burner with three feet, flattened globular body, straight neck with flanged mouth, and two upright, rectangular handles with attachments of dragon form. The body of heavy dark grey stoneware, burned brown in the unglazed parts, is covered with a thick, flowing glaze, faintly crackled, which ends in a billowy line, parts of the feet only being uncovered. The applied relief ornament consists of rosettes, lotus flowers, and lion masks over which the olive brown glaze, streaked with milky blue, is run. A bronze casing covers the lip.

Chün ware.

Yüan Dynasty.

Diameter: $7\frac{3}{8}$ inches. Height: 8 inches.

156 Large conical bowl, with slightly contracted mouth, made of grey stoneware and covered with a thick crackled glaze of grey-blue which stops short of the foot. The blue is relieved by a passage of red and purple at the rim. Where the glaze has run thin at the lip of the bowl, the grey body is visible, and the foot is burned a buff colour.

Chün ware.

Yüan Dynasty.

Diameter: $8\frac{3}{4}$ inches. Height: $3\frac{1}{2}$ inches.

157 Small flat dish with scalloped edges like petals. The body of buff stoneware is covered with a frosted, thick, grey-blue glaze, relieved by passages of purple, which stops short of the foot in an uneven line. At the rim, where the glaze has run thin, the buff body is visible.

Chün ware.

Yüan Dynasty.

Diameter: $5\frac{1}{2}$ inches. Height: $1\frac{5}{16}$ inch.

YÜAN—CHÜN WARE

158 Conical bowl with small foot and slightly contracting mouth. The body of pale buff stoneware, burned reddish where exposed, is covered with a thick blue glaze that stops short of the foot in an uneven line, and is relieved by a splash of purple and green near the rim. The buff body is visible at the mouth where the glaze has run thin.

Chün ware.

Yüan Dynasty.

Diameter: $6\frac{1}{4}$ inches. Height: $2\frac{3}{4}$ inches.

159 Conical bowl with small foot and slightly contracting lip. The body of pale buff stoneware is covered with a thick robin's-egg blue glaze, which stops in a thick roll short of the foot, relieved by passages of frosted purple, blue, and green. At the rim, where the glaze has run thin, the buff body is visible.

Chün ware.

Yüan Dynasty.

Diameter: $7\frac{3}{4}$ inches. Height: $3\frac{7}{16}$ inches.

160 Large conical bowl, contracting at the mouth, made of grey stoneware burned a buff colour at the base, and covered with a grey glaze relieved by a passage of frosted dark red.

Chün ware.

Yüan Dynasty.

Diameter: $8\frac{1}{16}$ inches. Height: 3 inches.

KORAI DYNASTY

KOREAN WARES

KORAI DYNASTY

KOREAN WARES

INASMUCH as the various Korean wares of the Korai period (918–1392 A.D.) were for the most part modelled after those of the Sung Dynasty (960–1279 A.D.), the two following specimens have been included in our catalogue.

161 Ovoid-shaped vase of grey stoneware covered with a grey slip, on which flowers and foliage are sketched in a free and spirited manner in a blackish brown pigment, under a transparent colourless glaze. A collar of radiating lines surrounds the neck, and a similar treatment is used at the base of the vase. The neck, which has been broken, is encased in a copper band.

Egorai ware.

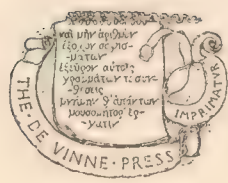
Southern Korai.

Diameter: $7\frac{3}{8}$ inches. Height: 10 inches.

162 Buff porcellanous bowl and cover, with a crackled creamy glaze on the inside and a reddish brown glaze of metallic lustre on the outside. The bottom is glazed, but the foot rim is uncovered. This beautifully potted bowl, made in Korea, bears a striking resemblance to some of the Sung wares.

Korai period.

Diameter: $4\frac{7}{8}$ inches. Height: $4\frac{1}{2}$ inches.



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